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CATALOGUE OF MANUSCRIPTS

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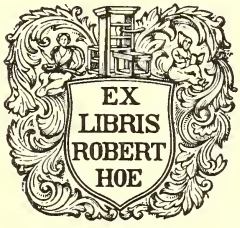
A Catalogue of Manuscripts

Forming a Portion of the Library

Of Robert Hoe



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THE GETTY CENTER
LIBRARY

THE present volume is the sixteenth and last of the catalogues describing the library of the late Robert Hoe, and was finished after his death in London, on September twenty-second.

This portion of the library is one of the richest and most interesting, including over two hundred and fifty manuscripts, ecclesiastical and classical, illustrating the art of the calligrapher, the illuminator, and the miniaturist from about 1200 to the present time. More than half of the number were executed before 1600.

Among the seventy-five "Horæ" of French, Flemish, Dutch, Italian, and English workmanship, dating from about 1365 to 1537, are the famous "Pembroke Hours" executed in England about 1440, presumably for William Herbert, first Earl of Pembroke, containing almost five hundred and fifty exquisitely painted miniatures; also "Hours" made for Anne de Beaujeu, daughter of Louis XI, for Margaret of Anjou, wife of Henry VI of England, for Louis XII and his first wife, Anne de Bretagne, and for Maximilian I, as a gift to his grandson, Charles I of Spain and V of Germany. The superb "Missel de Charles VI," with over five hundred paintings, is also in this collection.

Almost without exception the manuscripts are in immaculate condition, as fresh and pure as when they left the hands of scribe and illuminator.

Acknowledgment is due to Dr. A. V. Williams Jackson and Dr. Abraham Yohannan, of Columbia University, for their kind assistance in the description of the thirty-eight oriental manuscripts.

C. S.

THIS CATALOGUE WAS COMPILED
BY CAROLYN SHIPMAN

I

EUROPEAN MANUSCRIPTS PREVIOUS TO 1600

THE CATALOGUE

ÆLIANUS AND ONOSANDER.

In hoc Codice continentur Helianus [Claudius Ælianus] de Instruendis Aciebus [Theodoro Gaza interprete] et [folio 42] Onosander de Optimo Imperatore [Nicolao Secundino interprete. Ante 1490]. *Folio, original brown morocco, blind-tooled in a Medicean design, gauffred gilt edges.*

A beautiful and curious Italian manuscript of translations from Greek into Latin of two works of Ælianus and Onosander, written in roman characters upon fine vellum in the fifteenth century for King Matthias Corvinus of Hungary (1443–58–90), the famous warrior and bibliophile, whose illuminated arms are in the border at the foot of folio 2 recto. 287 × 215 mm.

It contains 83 leaves, with 26 lines to the page. The illuminations consist of 2 beautiful scroll borders (folios 2 and 4) in white, blue, and green, painted in the Italian manner of the period, 4 large scroll initials of similar design, and, in the first work, 31 military diagrams in blue, red, green, and burnished gold, 2 historiated initials representing a warrior and a battle-scene, and 45 other small illuminated initials. The title, which is on the verso of folio 1, is written in gold within a rose-coloured wreath border outlined with gold. The headings to the two works and their prefaces are in letters of gold; the other headings are in red.

ÆSOPUS.

[First page] Argumentũ fabulaꝝ Æſopi e greco in latinum. [Colophon] Vita Æſopi per Vynutum thettalũ tradutta. Verũ qm̃ ab eo nõnulla fuerũt præt' miſſa. fortaſſiæ 9r græcu ei9 codex ẽet mm9 emẽdata Ego bonus accurſi9

prſan⁹ eadem mea oñia correxi . et emandam. Deo gras. pro me R . . Lemaczoy. [Sæc XV]. 8*vo, original stamped calf circuit binding, with brass clasps.*

An Italian (?) manuscript of a Latin translation of Æsop's *Fables* written in gothic characters upon paper in the latter part of the fifteenth century. 188×119 mm.

There are 80 pages, with 13 lines to the page, and initials and headings in red and blue ink.

ANSELMUS, St. — See Ephraem.

ANTIPHONARIUM. Sæc. XV.

8*vo, brown levant morocco, sides blind-tooled in panels, ornaments on the back, vellum linings, gilt edges, by Chambolle-Duru. In a wrapper elaborately worked in rose silk thread.*

A French Antiphoner written in gothic characters upon vellum about the middle of the fifteenth century. 164 × 107 mm.

It contains 139 leaves, with 21 lines to the page, the text being accompanied by musical notation written upon a staff of red lines. Folio 129 is blank.

There are 5 large and 2 small miniatures, all but one within architectural borders of shaded gold, blue, and red, 12 full-page borders of foliage and scrolls painted in blue, red, and burnished gold, and numerous simple lateral borders of blue and white heightened with burnished gold accompanying some of the initial letters, of which there are 173 in blue, red, and green on a ground of burnished gold.

The subjects of the miniatures are 1. (F. 1 v.) The Presentation in the Temple; a group of seven persons. 2. (F. 26 v.) The Betrayal. 3. (F. 88 v.) The Last Supper. 4–6. (F. 118 v.) Three miniatures in compartments, the two small ones at the top representing the Martyrdom of St. Agnes and the Scourging of St. Catherine, the largest one, at the bottom, the Beheading of St. Catherine. 7. (F. 130 r.) The Mass of St. Gregory.

At the foot of the border on folio 2 are the arms of the original owner painted in gold and colours.

ANTIPHONARIUM. 1541.

Folio, original stamped leather binding (rebacked) over oak boards, with brass bosses, corners, clasps, and feet.

A Flemish Antiphoner beautifully executed upon 236 leaves of vellum in 1541, according to the date in the border on folio 115 verso. On each page are 12 bars of music with accompanying words. 426 × 300 mm.

Throughout the text are 18 historiated initials, varying in size from 54×52 to 90×90 mm., some of them accompanied by brilliant borders of flowers, birds, insects, etc., painted upon a yellow ground, in the Flemish manner. The text and music are ornamented with many small drawings of heads and masques cleverly executed with a pen. In the border at the foot of folio 4 recto are three coats-of-arms, one of which is repeated on folio 115 verso.

The subjects of the miniatures include the Virgin crowned and reading a book, the Annunciation, the Nativity, the Adoration of the Magi, the Resurrection, the Ascension, the Descent of the Holy Spirit, King David praying, the Coronation of the Virgin, the Martyrdom of St. John the Baptist, St. Martin, St. Catherine, St. Andrew walking on the water, St. Paul on the road to Damascus, Jacob's Ladder, and the Assumption of the Virgin. The miniatures are delicately painted in brilliant colours, the initial portion being in *camaïeu d'or* on a ground of rose.

ARTE DELO BEN MORIRE.

[*Folio* 1 *verso*] Incomincia lo prologho del arte delo ben morire traducto in vulgare sermone da Iuniano Maio a lo inclito signiore misser Pasquale Diaç Garlon Regio Castellano Dignissimo. [*Folio* 16 *recto*] Incomincia lo prohemio de larte del ben morire compoſto da frate Alberto magno de lordine de predicatori. epiſcopo Retiſponenſe. In nome de la ſancta & indiuidua trinita. Amen. [*Folio* 35 *recto*] Finiſce lo tractato dellarte del bene morire. Lauſ deo. Amen. Ioanneſ marcuſ Cynicuſ xp̃i et honeſtatis famul' Tribuſ et Quinquaginta horis exſcripſit. [Sæc. XV.]

Folio, old red morocco, the arms of Cardinal Barberini (1627–1671) *in gold on both covers, gilt edges.*

Italian translations of *Ars Moriendi* by Juniano Maio and of "De Arte bene moriendi" by Albertus Magnus, beautifully written in roman characters upon vellum during the latter part of the fifteenth century in Naples, where Maio was professor of Belles-Lettres. 277×198 mm.

It consists of 35 leaves, with 30 lines to the page. Folio 4 is blank. There are 11 full-page sepia drawings enclosed in red borders and 1 small circular drawing, "Ultimum Terribilium," on the verso of folio 1. This is surrounded by a gold border, like the heading to the Prologue above it, which is written in letters of burnished gold.

On folio 2 recto is an inside border of flowers and foliage painted in the Italian manner in colours heightened with gold, and at the foot of the page are the illuminated arms of Pasquale Diaç Garlon, to whom the translation is dedicated. In the text are 5 large initial letters of burnished gold on a ground of scrolls in white, red, blue, and green, and 44 smaller capitals in gold on a decorated ground of red and blue.

The subjects of the large drawings are 1. (5 v.) "Tentatione diabolica contra la fede;" a dying man is surrounded by a king, a queen, saints, and four devils, bearing scrolls with inscriptions in red, "Infernus factus est," "Fac sicut pagani," "Interficias te ipsum." 2. (F. 6 v.) "La bona inspiratione de lo angelo de la fede;" an angel stands beside the dying man, with a scroll, "Sis firmus in fide," crouching at the foot of the bed are devils bearing scrolls, "Victi sumus," "Frustra laboravim'," "Fugiamus." 3. (F. 7 v.) "Tentatione diabolica de la desperatione;" the dying man is accompanied by six devils with the scrolls, "Ecce peccata tua," "Perversus es," "Fornicatus es," etc. 4. (F. 8 v.) "La bona inspiratione de lo Angelo contra la desperatione;" the dying man, an angel, the crucified Christ, St. Mary Magdalene, St. Peter, and a cock perched on the bed-post. 5. (F. 9 v.) "Tentatione diabolica della Impatientia;" a fiend is crouching near an overturned table while the invalid is kicking one of his three servitors. 6. (F. 10 v.) "Bona inspiratione de lo angelo de la patientia;" the dying man, quieted by an angel, is surrounded by Christ, St. Sebastian, St. Barbara, St. Laurence, St. Catherine, and St. Stephen. 7. (F. 11 v.) "Tentatione diabolica de la vana gloria;" devils present the dying man with crowns. 8. (F. 12 v.) "Bona inspiratione de lo angelo contra la vanagloria." 9. (F. 13 v.) "Tentatione diabolica de avaritia;" fiends offer the dying man wine-cellars, horses, and other possessions. 10. (F. 14 v.) "Bona inspira-

tione de langelo contra la avaritia." 11. (F. 16 v.) The dead man surrounded by the crucified Christ, saints, and fiends bearing the legends, "Heu insanio," "Spes nobis nulla," "Confusi sumus," etc.

All of the drawings are beautifully executed and are identical with the xylographic engravings in some of the printed editions of the *Ars Moriendi.*

The manuscript belonged formerly to the Baron de La Roche Lacarelle.

AUGUSTINUS, St. See Ephraem.

BEDA.

Opusculum venerabilis Bede prefbiteri in librum Actuũ Apoftolorum, cum Expositione de Nominibus Locorum; et Expositio in septem Epistolas Canonicas, cum Prologis S. Hieronymi. [Sæc. XIV]. *Folio, oak boards covered with undressed deer-skin with the hair left on it. There are four brass bosses in the corners of the front cover and a leather clasp.*

An English manuscript of Bede's Commentaries on the Acts of the Apostles and on the Seven Canonical Epistles written in Latin in the fourteenth century in gothic characters on parchment. 337 × 220 mm.

There are 101 leaves, with 36 lines to the double columns on each page. The illuminations consist of 10 large initial letters in red and green and 3 half-page borders of double bands of red with ornaments in green, and vice versa.

The second part of the work begins on folio 34, "Incipit prologuf fĉi ieronimi prefbiteri fup feptem, eplas canonicaf."

BERNARDUS, St. See Ephraem.

BIBLIA SACRA LATINA. Sæc. XIII.

Small folio, old French red morocco, gilt edges. In a modern brown levant morocco case.

A very beautiful manuscript of the Vulgate, with St. Jerome's prefaces, written in small distinct gothic characters upon the purest and finest of Italian vellum, probably soon after 1200. 258 × 185 mm.

It contains 446 leaves, with two columns to the page, and 51 lines to the column. On folios 415–446 is a Latin glossary of Hebrew names. There are 131 initial letters painted in colours on a ground of burnished gold, of which 76 are historiated, containing figures in French costumes of the period. All of the books except the Psalms have running head-lines in blue and red, and there are hundreds of initial letters in red with marginal tracery in blue.

This manuscript is said to have been in the possession of King Louis IX of France (St. Louis, 1215–26–70), at Aigues-Mortes in 1248, just before his departure for Egypt and the Holy Land on his first Crusade. It would be difficult to find a more perfect example of its kind.

BIBLIA SACRA LATINA. Sæc. XIII.

8vo, dark brown levant morocco, tooled in leaf-sprays in the corners of the sides and on the back, doubled with light brown morocco having borders of thistles and conventional foliage, vellum guards, gilt edges, by Mercier. In a brown levant morocco case.

A manuscript of the Vulgate beautifully written in small, distinct gothic characters, two columns to the page, upon the thinnest vellum, in the thirteenth century. 158×104 mm.

There are 653 leaves, the last 57 containing a glossary of proper names; 48 lines to the page. Folios 268 and 296, preceding and following the Psalms, are blank. Folio 1, on which begins the Epistle of St. Jerome, has an historiated initial containing a miniature of that saint, to which is attached a lateral border in colours with ornaments at the top and bottom. On the first page of Genesis (folio 5) is a lateral border containing 7 small oval miniatures of three-quarter figures. Throughout the manuscript are numerous historiated and ornamental initials similarly painted, with extensions forming borders, besides hundreds of smaller initials in blue and red, with marginal flourishes and scrolls. The chapters are numbered in red and blue ink and there are similar running head-lines to all of the books except the Psalms.

The manuscript was formerly in the collection of the Duke of Sussex.

BIBLIA SACRA LATINA. Sæc. XIII.

4to, old flexible rough leather binding, gauffred gilt edges. In a modern case of maroon levant morocco.

A beautiful Italian manuscript of St. Jerome's version of the Bible, with prefaces, written in minute gothic characters, two columns to the page, upon very fine vellum at Cremona, about 1275, by Viviani Sani. It is perhaps unique in containing both the name of the scribe and the place of execution. 240 × 162 mm.

There are 350 leaves, with 60 lines to each of the two columns on the page. Scattered throughout the volume are 56 historiated initials and 50 other capitals painted in brilliant colours and burnished gold.

The first initial (folio 1) represents St. Jerome writing, and is accompanied by an elaborate border. Above, in gold letters, occurs the word "Cremona." On folio 3 verso is a still more ornamental initial, in eight compartments, the one at the foot containing the Creation of Eve, the Temptation, and the Expulsion from the Garden, the one at the top God the Father, the intervening ones representing the Creation of the first six days. Along the margin, in gold letters, is the name of the artist, "Viviani Sani."

The running head-lines and chapter numbers on the margins are in blue and red, except in Job, the Psalms, Ecclesiastes (folios 148–197) and the New Testament (folio 277 et seq.), where they are in blue and gold, with elaborate marginal decorations finished in red. On folios 275 verso and 276 recto and verso, separating the Old and New Testaments, are architectural paintings of pillars in red, blue, brown, and green.

BIBLIA SACRA LATINA. Sæc. XIV.

Folio, dark brown levant morocco, the sides tooled in fillets and corner ornaments of scrolls, the back in scrolls and Greek crosses, doubled with light brown morocco with borders of fillets and scrolls, vellum guards, gilt edges, by Mercier. In a brown levant morocco case.

A beautiful fourteenth century manuscript of the Vulgate written with great perfection of execution in small gothic characters upon vellum, and arranged in two columns. 227 × 195 mm.

It contains 482 leaves, with 50 lines to the column, preceded by a leaf containing the order of the books in the Old Testament, which ends with folio 362. Folios 453–482 contain a glossary arranged with four columns to the page.

There are 102 finely executed historiated initials painted in colours, chiefly red and blue, to 35 of which are attached borders of scrolls, grotesques, etc., of half-page or full-page length. The initial letter "I" at the beginning of Genesis (folio 4) extends the length of the page and contains 8 small miniatures, 7 of the Creation, the last of the Crucifixion, the Virgin Mary and St. John the Evangelist being at the foot of the Cross. Some of the other initials contain from 3 to 5 miniatures.

All of the books except the Psalms have running head-lines in blue and red, and throughout the volume are numerous large and small initial letters in the same colours, with marginal flourishes.

It originally formed part of the collection of the Duke of Sussex.

BIBLIA SACRA LATINA. Sæc. XV.

Veteris Novique Testamenti Libri Omnes in dono accepi ab Ill^mo^ ac Rev^mo^ Viro D. G. Vicecomiti. 4*to*, *old red morocco*, *gilt edges*.

An Italian manuscript of St. Jerome's translation of the Bible, written upon vellum in gothic characters, two columns to the page, in the fifteenth century, for a member of the Visconti family, who were Dukes of Milan. 334 × 332 mm.

There are 679 leaves (43 lines to the page), of which folios 634–679 contain a glossary of the Hebrew, Chaldaic, and Greek words.

The first leaf is an illuminated title-page of later date than the manuscript itself, containing an architectural border, from the top of which hangs a red scroll with the title in gold letters. Below are the Visconti arms in colours and gold, surmounted by a crown and supported by two angels.

Folio 2 has a border painted in colours outlined with gold, and containing on the outer margin three medallions of Christ. At the bottom are the Visconti arms. Throughout the volumes are 114 ornamental and historiated initials with floral appendages on the margins. On folio 6 between the two columns of text are 7 miniatures representing the Creation; below is the Crucifixion. The initial letters on folios 500, 518, 564, and 565 are larger than the others, and in the last two instances are developed into borders. Almost every page contains a small initial letter in red or blue, with scroll ornamentation. The composition of the paintings is quaint and mediæval in style.

As usual the volume begins with the Epistle of St. Jerome, and each of the 1,334 chapters into which it is divided is preceded by a prologue on the author or on the book itself. The chapter numbers and running head-lines are in blue and red, and on the wide margins are variants in small gothic letters. The arrangement of versification antedates that of Robert Estienne, 1525–59.

BOCCACCIO, Giovanni.

De la Ruyne des nobles Hommes et Femmes, translaté de latin en francais. XV Siècle. *Large folio, brown levant morocco blind-tooled in fillets, gilt edges.*

A French manuscript of the French translation of Boccaccio's "Fall of Princes, Princesses, and other Nobles," written in gothic characters in two columns upon vellum during the reign of Charles VII (1422–61). 357 × 265 mm.

There are 230 leaves, with 42 lines to each of the two columns on the page. The manuscript ends with the beginning of Chapter XXVII of Book VIII; Book IX, containing thirty-eight chapters, is lacking.

The illuminations consist of 93 miniatures (about 90 × 75 mm.) enclosed in line borders of gold and colours; at the sides are borders (about 150 mm. in length) of flowers and scrolls in colours and gold, also many illuminated initials. The paintings are somewhat crude in execution, but interesting as depicting the quaint costumes of the period.

This volume is a typical example of the rare early manuscripts of secular character. It was formerly in the collection of the Duke of Orleans.

BONAVENTURA, St., Cardinal and Bishop of Albans.

Psalterium Beatæ Mariæ Virginis A Sancto Bonauentura S. R. E. Cardinali Epiſcopo Albanenſi compoſitum. [Sæc. XVI–XVII]. 12*mo, black morocco tooled in panels, silver clasps, gilt edges. In a case of green levant morocco.*

A fine Italian Psalter written upon vellum at the end of the sixteenth or the beginning of the seventeenth century, in roman letters of black and gold within gold line borders. 142 × 85 mm.

It contains 115 leaves, including a title-page, and has 18 lines to the page. There are 6 fine full-page and 2 small miniatures, besides 3 vignettes beautifully painted by Federigo Barocci (Baroccio) of Urbino (d. 1612). The title is written in black and gold letters, with a miniature at the foot representing the Virgin and Child enthroned in a Corinthian niche in the base of which is a coat-of-arms; a hilly landscape in the background. At the end of the Preface (F. 6 r.) is the second small miniature, dancing angels encircling a woman playing a lyre. The border is in the form of a gold frame at the top of which are two angels holding a crown and a wreath of laurel; at the foot are two peacocks and another laurel wreath.

The subjects of the full-page miniatures are 1. (F. 1 v.) St. Bonaventure writing in his cell, two angels hovering above the open door. 2. (F. 6 v.) The Birth of the Virgin; Anna attended by five women. 3. (F. 96 v.) The Annunciation. 4. (F. 104 v.) The Assumption of the Virgin; the twelve Apostles surrounding the tomb. 5. (F. 111 v.) The Virgin and Child enthroned upon a temple, which is upheld by two angels; below is a sail-boat nearing land. 6. (F. 115 r.) St. Francis of Assisi kneeling in prayer before a crucifix. On folios 96 r., 111 r., and 114 v. are culs-de-lampe of geometrical form painted in shaded gold on a blue ground. All of the illuminations are beautifully executed.

This manuscript was presented by Pope Alexander VII (1655–67) to Queen Christina of Sweden, who, at the time of her death, gave it to her chaplain.

BOWYER, William.

Heroica Eulogia Guiliel. Bowyeri Reg. maieft. archiuoꝝ infra Turrem Londinenf. Cuſtodis. Ad illuſtriss. Rob. Comit. Leigresceſtrens. Venit veritas interdum in lucẽ non quæſita, 1567. *Folio, pigskin stamped in scrolls, borders and panels of conventional roses, vellum linings, gilt edges, by The Club Bindery.*

An English manuscript written in roman characters (text) and script (notes) upon 141 fine vellum leaves during the latter part of the sixteenth century. Folios 4, 5, 10, 43, 110, and 118 are blank. 329 × 245 mm.

The title is written in letters of blue, shaded gold, red, and silver, and there are 15 large paintings and 23 large illuminated coats-of-arms.

The subjects of the large miniatures are 1. (F. 23) Henry IV (147 × 152 mm.) clad in armour and receiving a crown from a hand issuing from a cloud. 2. (F. 29) A full-page painting of Edward I in a triumphal car drawn by two horses, "Justa causa" and "Sana Conscientia." At his feet are Duns Scotus and Wallace, behind him is a woman playing a harp while the Pope is thrown on his back over the edge of the car. "Magnanimitas" and "Politia" are astride the horses, "Belli necessaria" and "Labor in defessus" run beside them. 3. (F. 36) Henry V in armour upon a richly caparisoned horse, approaching a tower in which stands an angel blowing two trumpets. 4. (F. 44) Edward II standing beside a stream through which wades "Fortunæ Volubilitas" bearing a scourge and a crown. 5. (F. 76) Edward III in armour, standing upon a lion and a unicorn, in his right hand a globe, "Michi terra," in his left a ship, "Mareque." 6. (F. 93) Henry III in armour, one foot in a stream, one on a firebrand, three naked women approaching him. Above him is the legend, "Regnandi maxime peritus." 7. (F. 99) Richard II crowned by the Archbishop of Canterbury, and attended by Henry Bowet, Bishop of Bath; at his feet an acolyte scatters incense. (190 × 155). 8. (F. 103) "De monacho libidinoso," — an abbess boxing a monk's ears. 9. (F. 109) Henry VI. 10. (F. 111) "De Episcopo securo" — a Bishop blessing a suppliant. 11. (F. 119) Edward IV in royal robes receiving a crown from an angel. 12. (F. 127) "De Abbate Ingluvioso," — an abbot seated before a lectern, singing, his left hand on a pig lying in a salver. 13. (F. 130) "De fratre hypochritico," — a monk discarding his garb and revealing himself in the dress of a gallant. 14. (F. 136) "De monacho avaro," — a monk covetously measuring a piece of ground with a farmer. 15. (F. 141) A beautifully drawn map of the British Isles painted in green and blue, heightened with gold.

The paintings in this volume are rude in design and execution, but brilliant in colouring. The manuscript is an interesting historical document of the revolt against Catholicism during the reign of Queen Elizabeth.

BREVIARIUM ROMANUM. Sæc. XIV.

Small 4to, original calf with corner-pieces, bosses and four clasps of brass attached to leather pieces, two on the side, one at the top, and one at the bottom.

An Italian Breviary beautifully written upon fine vellum in large and small gothic characters in the fourteenth century. It is rubricated and is arranged in two columns. 144 × 113 mm.

Folios i–x and 1–548, divided into 1. Calendar, folios, i–vi; Tables, vii–ix, Folio x blank. 2. "Psalterium," ff. 1–110. 3. "Brevarium Romanum (Proprium de Tempore"), ff. 111–340. 4. "Festivitates Sanctorum (Proprium de Sanctis"), ff. 341–495. 5. "Commune Sanctorum," ff. 496–531. 6. "Orationes in diversibus festis," ff. 532–544 r. 7. "Psalterium divi Hieronimi," ff. 544 v.–548. The volume is evidently the work of several scribes, the end (from the second column of folio 538 recto) being in cursive characters.

There are 15 large initials, ornamental and historiated, painted in gold and colours, and hundreds of small initials in red and blue, with scroll ornamentation in the margins.

BURY, Richard de.

[Philobiblon] [Colophon] Explici: ꝑphylobyblon Rychardi de Bury epī. de amõe librorꝝ & fciãꝝ. Deo grãs. [Sæc. XIV]. *Small 4to, vellum wrappers, uncut edges.*

An English manuscript written in gothic characters upon 44 vellum leaves, with 24 lines to the page, presumably in the last part of the fourteenth century. 145 × 105 mm.

The initial letters are in red ink.

Early manuscripts of this work are to be found in the British Museum and the Bibliothèque Nationale.

CÆSAR, Caius Julius.

Livre de Julius cefar. [XV Siècle]. *Large folio, blue levant morocco blind-tooled in panels in an Aldine design, gilt edges, by Chambolle-Duru.*

A French manuscript of a History of Julius Cæsar written upon paper, in *lettres bâtardes*, two columns to the page, during the first half of the fifteenth century. 308 × 291 mm.

It consists of 227 leaves, the first 3 of which contain the Table of Contents, with 42 lines to each column. Folios 4, 5, and 6 are blank. At the top of folio 7 recto is a miniature, painted in *camaïeu d'or*, (110 × 190

mm.) representing Cæsar clad in armour, with a blue robe over his shoulders, in his right hand an uplifted sword, in his left a scroll; he stands under a curtained canopy addressing a group of soldiers on his right and of ecclesiastics on his left. The colouring of this miniature is brilliant, the armour being of silver and gold. Surrounding the page is a scroll border in blue and brown introducing grotesques, monkeys, asses, and other animals.

Throughout the text are numerous initial letters in silver on a ground of maroon, blue, and green. On a preliminary leaf and on folio 6 verso are stamped the arms of Balthazard de Villars (1557–1629), President of the Court of Judicature of Lyons and first President of the Parliament of Dombes.

CASA, Giovanni della.

Ioannis Casae de Potentivm ac Tenvivm inter se Officiis. [*Folio 24 verso*] Prid. Non. Nouemb. MDXLIII. *8vo, contemporary dark brown morocco, covered with a design of arabesques and fleurs-de-lys outlined in gold, cut out and backed with crimson silk, the arms of Henri II in the centre, and the interlacing crescents of Diane de Poitiers in the corners, gilt edges. A beautiful and finely preserved specimen of a rare and curious form of binding of the period. In a half red morocco case.*

An Italian manuscript beautifully written in Latin in italic characters upon vellum in 1543. 228 × 142 mm.

There are 24 leaves, including the title, which is written on the verso of the first folio in blue and gold letters.

CICERO, Marcus Tullius.

Tusculanæ Questiones. Sæc. XV. *Small folio, original Florentine blind-tooled morocco over boards, gilt edges. The back and outer margins restored.*

An Italian manuscript neatly written about 1470 in roman characters, 32 lines to the page, upon 85 leaves of vellum. 270 × 188 mm.

The headings and the numerous marginal notes are in red. On folio 2 recto is an elaborate scroll border in red and green heightened with gold

on a dark blue ground. At the bottom of the page are the Erizzo arms supported by two female figures. An historiated initial is at the beginning of each of the five books. On the last page are the initials "P. E. A. F." in red ink.

CICERO, Marcus Tullius.

Epistolæ Familiares. [*Folio* 1] M. T. C. epiftolaꝝ liber primus incipit Marcuf Tulliuf Cicero Publio lentulo falutem plurimam dicit. [Colophon] M. T. C. Epistolaꝝ liber decimus sextus et ultimus explicit feliciter. [Sæc. XV]. *Small folio, blue levant morocco, the back tooled in scrolls, gilt edges, by Lortic.*

A fine Italian manuscript executed in roman characters upon vellum in the fifteenth century. 265 × 190 mm.

There are 218 leaves, with 29 lines to the page. The first folio contains a beautiful trilateral border of white scrolls on a ground of blue, green, and red outlined in burnished gold. At the foot are painted in gold and colours the quartered arms of the kings of Aragon and Naples, whose magnificent collection of manuscripts was sold about 1501 by King Frederic III to Cardinal Georges d'Amboise, Prime Minister to Louis XII.

There are 14 large initials in burnished gold ornamented with white scrolls and colours, from which issue lateral borders similar in design to the border on folio 1. The remaining large initials are painted in blue and red.

CLOVIO, Giulio.

The Crucifixion. XVI Century. *8vo, in an old silver frame.*

An exquisite Italian miniature of the Crucifixion painted upon vellum by Giulio Clovio (1498–1578). 237 × 147 mm.

St. John and a soldier are at the right of the Cross, at the left are Mary Magdalene and three Holy Women, one of whom supports the Virgin.

Henry Shaw, who reproduced this painting in his "Decorative Arts Ecclesiastical and Civil of the Middle Ages," thought that it belonged to the volume executed for Gregory XIII, mentioned by Baglione in his work published in 1642.

From the Celloti and Wilson collections.

CRESCENZI, Pietro de' (Petrus de Crescentiis). Ruralium Commodorum Libri XII. Bononiæ, 1421. *Folio, old red Italian morocco tooled in elaborate borders, the arms of the Salviati family, surmounted by the papal tiara, on both covers, gilt edges.*

An Italian manuscript written in two columns in gothic characters upon vellum in Bologna, in 1421, for King Charles II of Naples, to whom it is dedicated, and whose illuminated arms appear in the border at the foot of folio 7. 332 × 228 mm.

There are 171 leaves, with 41 lines to the page. Folio 6 is blank. The illuminations consist of 2 borders of interlacing scrolls in white, blue, red, green, and gold painted in the Italian manner, 15 gold initials on a ground of similar design, and numerous other capital letters painted in blue.

EPHRAEM, (Sts.), HIERONYMUS, ANSELMUS, AUGUSTINUS, BERNARDUS.

[*Folio* 1] Incipit liber primus fancti effrem dyaconi de compunctione cordis.

[*Folio* 61 *recto*] Explicit fextus et ultimus liber fancti effrem. Jeronimus ãut loquẽs de fãcto effrem in libro Illuſtriũ virorũ ſic ait.

[*Folio* 104 *recto*] Explicit formula vite ſeu regula fancti anſelmi cantuariẽn archicp̃i ad fororem ſuam recluſam. Sequntur hore concepcõis beate marie virginis a prefato beato anſelmo cõpõite.

[*Folio* 107 *verso*] Incipit liber foliloquiorum fancti auguſtini epiſcopi p̃mũ capitulum.

[*Folio* 163 *recto*] Explicit liber foliloquioꝝ btĩ auguſtini. Seqũtur aliqua dicta egregia ſctõꝝ et doctorũ fidei catho^{ce} et p^{o} beati bernardi. [1484–1493]. *8vo, brown levant morocco, gilt back, gilt and blind-tooled filleted panels on the sides, gilt ornaments, vellum linings, gilt edges, by Rivière.*

A French manuscript upon vellum, containing in Latin works of Sts. Ephraem, Jerome, Anselm, Augustine, and Bernard, written in gothic characters in the latter part of the fifteenth century. 212 × 141 mm.

There are 167 leaves, with 25 lines to the page, 3 half-page miniatures, 8 large and 86 small illuminated initials.

The subjects of the miniatures are: 1. (F. 1 r.) Eight monks seated praying in a monastery. 2. (F. 104 v.) The meeting of Joachim and Anna. 3. (F. 107 v.) St. Augustine kneeling at a prie-dieu beside his bed. All of the illuminations are beautifully painted and heightened with gold.

At the foot of each page containing a miniature is the coat-of-arms of Cardinal Georges d'Ambroise, Prime Minister to Louis XII, as Bishop of Montauban (1484–1493), which places the date of the manuscript.

Three of the blank leaves contain contemporary handwriting.

EVANGELIA QUATUOR. Sæc. XV.

Folio, two volumes, in seventeenth century French bindings of silver and silver-gilt upon oak boards, with the backs in red velvet. On both sides of each volume are sunken panels of repoussé work in very high relief, representing on the recto of Volume I the Virgin and St. John at the Cross, and on the verso the Resurrection; the panels on Volume II depict the Last Judgment and the Annunciation. The clasps are ornamented with floriated chased scrolls and the edges gilded.

A Flemish manuscript of the Four Gospels, divided into two volumes and written in large roman characters upon fine vellum towards the end of the fifteenth century. 322 × 225 mm.

The first volume contains 217 leaves, including 32 for the Index, and the second, 247 leaves, including 38 for the Index.

There are 4 beautifully painted large miniatures of the Evangelists (I, ff. 34 v. and 151 r.; II, ff. 39 v. and 157 v.) and 172 smaller miniatures (69 in Volume I and 103 in Volume II) averaging 80 × 80 mm., all surrounded by rich borders of flowers, foliage, birds, grotesques, and insects painted in the Flemish manner, in brilliant colours on a gold ground and in the style of the Italian Renaissance, in shaded gold on a blue ground; also numerous large floriated initials scattered throughout the text.

The small miniatures depict scenes in the life of Christ, illustrations of the parables, and various saints. They include (Volume I) Joseph and

Mary (f. 36), the Nativity (f. 37), the Massacre of the Innocents (f. 38), the Flight (f. 39), the Devil tempting Christ (f. 42), Christ healing a leper (f. 56), stilling the Tempest (f. 59), healing a paralytic (f. 60), the Last Supper (f. 62), Christ and the Woman of Canaan (f. 89), the Transfiguration (f. 94), the Triumphal Entry into Jerusalem (f. 110), the Martyrdom of St. Stephen (f. 123), and of St. Laurence (f. 125), the Last Judgment (f. 133), the Resurrection (f. 148), the Beheading of John the Baptist (f. 170), Christ walking on the Water (f. 172), the Three Women at the Tomb (f. 214). Volume II: the Angel appearing to Zachariah (f. 40), the Annunciation, the Visitation, the Birth of John the Baptist, the Nativity, the Adoration of the Shepherds, the Circumcision, the Presentation in the Temple (ff. 43–51); Christ disputing with the Doctors (f. 53), John the Baptist preaching in the Wilderness (f. 55), St. Sebastian, the Good Samaritan, the Assumption of the Virgin (ff. 93–96), the meeting of Joachim and Anna (f. 100), Dives and Lazarus (f. 122), the Pharisee and the Publican (f. 128), the Marriage of Cana (f. 182), the Stirring of the Pool (f. 173), Christ washing His Disciples' feet (f. 215), the Agony in the Garden (f. 232), Christ and Mary Magdalene in the Garden (f. 241).

All of the miniatures are carefully painted and the colouring is brilliant.

The hand of at least two artists is apparent, as may be seen by comparing the miniatures on folios 101 and 103 in Volume II with the others. The bindings present fine and unique examples of the silversmith's work of the seventeenth century.

EVANGELIARIA. Sæc. XV.

Folio, old black morocco, gilt back, gauffred gilt edges.

A German manuscript of the Gospels of the Mass written in bold gothic characters of black and red in two columns upon parchment during the latter part of the fifteenth century. 347 × 235 mm.

It contains 192 leaves with 24 lines to the page. There are 6 large and 16 small miniatures, the former surrounded by rich arabesque borders in blue and red on a ground of red and green, or flowers, insects, and birds in brilliant colours on a ground of yellow heightened with gold. In addition are 17 large arabesque initial letters in gold and colours and, on the first two leaves, the full-page arms of the original owner emblazoned in rich colours and surrounded by floral and arabesque borders.

The subjects of the large miniatures, which measure about 170 × 150 mm., are 1. (F. 9 r.) The Nativity; the stable with a vaulted roof, three Shepherds entering the door, two in the background receiving the Angel's message. 2. (F. 91 v.) The Resurrection; four soldiers clad in silver and gold armour. 3. (F. 105 r.) The Descent of the Holy Spirit, in flames of fire. 4. (F. 110 v.) The Sacrament upheld by two Angels. 5. (F. 164 r.) The Assumption of the Virgin. 6. (F. 174 v.) God the Father, Christ, and the Virgin surrounded by all the Saints.

The subjects of the small miniatures, which measure about 87 × 68 mm., are 1. (F. 3 r.) St. John the Baptist preaching in the wilderness. 2. (F. 10 v.) The Circumcision. 3. (F. 11 r.) The Adoration of the Magi. 4. (F. 57 r.) Christ's Entry into Jerusalem. 5. (F. 102 v.) The Ascension. 6. (F. 131 r.) The Martyrdom of St. Stephen. 7. (F. 138 r.) The Presentation in the Temple. 8. (F. 141 r.) The Annunciation. 9. (F. 142 v.) St. George and the Dragon. 10. (F. 153 v.) St. John the Baptist. 11. (F. 155 r.) Sts. Peter and Paul. 12. (F. 156 r.) The Visitation of Elizabeth. 13. (F. 165 v.) St. Bernard. 14. (F. 167 v.) The Birth of the Virgin Mary. 15. (F. 177 v.) The Meeting of Joachim and Anna. 16. (F. 179 r.) The Celebration of the Dedication of the Temple, conducted by a Bishop.

From the Bibliotheca Renesiana.

GHEBEDTE. Sæc. XVI.

Small 4to, dark brown levant morocco, Janseniste, doubled with citron morocco, ornamented with narrow floral borders, vellum guards, gilt edges, by Trautz-Bauzonnet. In a brown morocco case.

A Dutch Prayer-Book written in the sixteenth century in italic characters upon fine vellum. 136 × 92 mm.

It contains 232 leaves, with 14 lines to the page. There are 34 large and 1 small miniatures, 68 borders, and 34 large initial letters painted in *camaïeu d'or*, *gris*, and mauve, on a ground of colours. The subjects of the miniatures are unusual and the borders all different in design. Those surrounding the miniatures and on the opposite pages are composed of various flowers, fruit, insects, human figures, monkeys, unicorns, peacocks, owls, frogs, satyrs, herons, fighting-cocks, jewels, vases, pillars, gargoyles, etc., in subdued colours on grounds of dull gold, green, maroon, mauve, *camaïeu d'or*, and bistre.

The 34 beautifully painted large miniatures are all on the verso of the leaves, the rectos being blank. Their subjects are 1. (F. 1) The Agony in the Garden; Jerusalem in the background. 2. (F. 9) The Sermon on the Mount. 3. (F. 33) God the Father in the act of blessing; in His left hand a ball surmounted by a cross. 4. (F. 40) Christ with crown of thorns, stigmata, and instruments of flagellation. 5. (F. 49) The Descent of the Holy Spirit. 6. (F. 53) The Virgin teaching the Child Christ; a landscape in the background, seen through a window. 7. (F. 67) The Descent from the Cross; the Trinity, the Virgin, and St. John the Evangelist. 8. (F. 73) A Woman praying at her bed-side; on the wall a triptych containing a delicate painting of the Ascension of Christ. 9. (F. 80) An Angel holding a sceptre in his left hand; the borders on this and the opposite page depict Bacchus, two Bacchantes and an orgiastic scene. 10. (F. 90) Christ crucified between the two thieves, a soldier piercing His side with a spear, the Virgin and St. John the Evangelist kneeling at the foot of the Cross. 11. (F. 103) Mary Magdalene anointing Christ's feet and drying them with her hair. 12. (F. 109) The Pharisee and Publican in prayer. 13. (F. 115) The Confessional. 14. (F. 119) The Woman taken in Adultery. 15. (F. 123) The Last Supper; the border consisting of a stag's head and hoofs. 16. (F. 129) Moses and the miracle of the manna. 17. (F. 136) Melchizedek, King of Salem, blessing Abram. 18. (F. 143) Christ healing a woman. The following six miniatures are illustrative of the acts of mercy recorded by Christ in His description of the Last Judgment. In each instance He is the one ministered to, — the traveller, the prisoner, the invalid, etc. 19. (F. 149) "I was a stranger, and ye took me in." 20. (F. 155) "I was thirsty and ye gave me drink." 21. (F. 169) "I was an hungered, and ye gave me meat." 22. (F. 173) "Naked, and ye clothed me." 23. (F. 178) "I was in prison, and ye came unto me." 24. (F. 183) "I was sick and ye visited me." 25. (F. 187) A Burial Service in a churchyard. 26. (F. 191) The meeting of Joachim and Anna. 27. (F. 196) Susanna and the two Elders in her husband's garden. 28. (F. 200) Job and his wife; the latter in a sixteenth century costume with hat. 29. (F. 204) The Disciples calling upon Christ to still the tempest. 30. (F. 208) "Pacientia"; a sleeping woman clasping a lamb in her arms. 31. (F. 212) "Faith"; a woman clasping a crucifix. 32. (F. 216) "Constantia"; the Devil in the form of a death's head tempting her; in the

borders are Adam and Eve and the Serpent. 33. (F. 222) Three skeletons on a pedestal; in the borders symbolical figures of Death. 34. (F. 228) The Creation of Eve. The small miniature (F. 52 v.) depicts Christ and St. John the Baptist; the border simulates a gold frame with pearls at the four corners.

All of the paintings are executed with infinite detail and originality of treatment, and the colouring is varied and brilliant, yet harmonious in effect.

This manuscript is unique and most interesting in respect of both subject and treatment.

GHETIDE. — See Horæ.

GOSPELS. — See Evangelia.

GREGORIUS MAGNUS, St.

Morali di S. Gregorio Papa. [Moralia in Job] [*Folio* 343] Finito lo x^o^ libro deli morali di Sancto Gregorio sopra Job: et la secunda parte in comincia lo xi^o^ libro: et la terça parte. Deo gratias. Amen. *Folio, original oak boards covered with a contemporary Italian binding of red morocco tooled in fillets forming compartments with broken chain ornaments, brass and morocco clasps, gauffred gilt edges.*

An Italian manuscript beautifully written in roman characters upon fine vellum during the latter part of the fifteenth century. 314 × 220 mm.

There are 343 leaves, of which the first contains the title, with 32 lines to the page.

The illuminations consist of a full-page border on the first leaf of the Dedication to St. Leander, Archbishop of Seville (folio 2 recto), composed of scrolls in white on a ground of blue, red, and green, painted in the Italian manner of the period, also 12 large initial letters (about 55 × 55 mm.) in burnished gold on a ground of similar design, and 300 small initials in gold on a decorated ground of blue and red. In the foot of the border on folio 2 is a blank space within a wreath, reserved for arms.

From the calligraphy, at least two scribes worked upon this manuscript.

HIERONYMUS, St. — See Ehpraem.

HORÆ BEATÆ MARIÆ VIRGINIS secundum Usum Angliæ Ecclesiæ. [Circa 1365].

4to, old red velvet, filigree silver clasps, gilt edges. In a cloth case.

An English Book of Hours written in gothic characters upon vellum, presumably about 1365, for some religious foundation in Wales. It passed into the hands of Lord Somers, whose arms are in the lower part of the borders on folios 7 verso and 8 recto; thence into the collections of Sir Joseph Jekyl, James West, and Ansley Windus. 236 × 160 mm.

There are 176 leaves, including 6 for the Calendar, with 19 lines to the page; 31 large miniatures and 24 small ones in the form of historiated initials.

The borders are of two kinds: (1) 47 of full-page size around the large miniatures and on the pages opposite, composed of flowers, scrolls, insects, etc., in brilliant colours and gold; and (2) 20 "line and leaf" borders in black and burnished gold with flowers, issuing from the historiated initials. There are 24 large floral initials and numerous smaller ones in burnished gold and colours.

The subjects of the large miniatures are 1. (F. 7 v.) Christ standing with upraised right hand, a red and gold robe behind him supported by two angels, at His feet a golden ball. 2. (F. 14 v.) The Trinity. 3. (F. 17 v.) St. John the Baptist. 4. (F. 19 v.) The Martyrdom of St. Thomas à Becket. 5. (F. 21 v.) St. George and the Dragon. 6. (F. 23 v.) St. Christopher. 7. (F. 25 v.) St. Anne with the Virgin and Child. 8. (F. 27 v.) St. Mary Magdalene. 9. (F. 29 v.) St. Catherine. 10. (F. 31 v.) St. Barbara. 11. (F. 33 v.) St. Margaret. 12. (F. 35 v.) The Agony in the Garden. 13. (F. 36 r.) The Annunciation. 14. (F. 43 v.) The Betrayal. 15. (F. 44 r.) The Visitation. 16. (F. 57 v.) Christ before Pilate, who is washing his hands of Him. 17. (F. 58 r.) The Nativity. 18. (F. 62 v.) The Scourging. 19. (F. 63 r.) The Announcement to the Shepherds. 20. (F. 66 r.) The Adoration of the Magi. 21. (F. 69 v.) The Crucifixion. 22. (F. 70 r.) The Presentation in the Temple. 23. (F. 73 v.) The Descent from the Cross. 24. (F. 74 r.) The Massacre of the Innocents, Herod on horseback in the foreground. 25. (F. 77 r.) The Entombment. 26. (F. 78 r.) The Flight into Egypt. 27. (F. 103 v.) The

Last Judgment. 28. (F. 121 v.) A Burial Service. 29. (F. 143 v.) The Resurrection of two dead persons, who are being carried in a winding-sheet by two angels to God the Father. 30. (F. 157 v.) Christ's Resurrection, the symbols of the Passion around Him. 31. (F. 164 v.) St. Jerome.

The subjects of the 24 small miniatures (folios 51–102) are the Holy Spirit, St. Michael, Sts. Peter and Paul, St. Andrew, St. Laurence, St. Stephen, St. Nicholas, All Saints, the Coronation of the Virgin, St. Anthony, the Virgin and Child, the Descent from the Cross, Saints receiving a Bishop's benediction, the Nailing to the Cross, the three Crosses, Christ, the wounded Hands (2), bleeding Hearts, the wounded Feet (2), St. John the Evangelist, Christ crucified with the two thieves, and the Celebration of the Mass.

The colouring of all the illuminations is very brilliant, burnished gold being freely employed.

On eleven pages are Latin prayers in calligraphy of a later period than that of the manuscript.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XIV–XV.

4to, old French red morocco, gilt back and panelled sides with corner ornaments, silver clasps, gilt edges.

A French Book of Hours written in gothic characters upon vellum during the last part of the fourteenth or the first part of the fifteenth century. 217 × 162 mm.

There are 115 leaves, including 12 for the Calendar, with 16 lines to the page. The first and last folios contain a coat-of-arms painted in gold and colours within a laurel wreath. On the last page it is quartered with others.

There are 16 large miniatures within borders of flowers, scrolls, birds, etc., painted in brilliant colours and burnished gold, similar but less elaborate borders on the outer margin of each page of text, and numerous illuminated initials.

The subjects of the miniatures are 1. (F. 14 r.) St. John the Evangelist on Patmos. 2. (F. 16 r.) St. Luke. 3. (F. 18 r.) St. Matthew. 4. (F. 20 r.) St. Mark. 5. (F. 21 r.) The Crucifixion. 6. (F. 25 r.) The Descent of the Holy Spirit. 7. (F. 28 r.) The Annunciation. 8. (F. 37 r.) The Visitation of Elizabeth. 9. (F. 46 r.) The Nativity. 10. (F. 50 r.)

The Announcement to the Shepherds. 11. (F. 53 r.) The Adoration of the Magi. 12. (F. 57 r.) The Presentation in the Temple. 13. (F. 61 r.) The Flight into Egypt. 14. (F. 67 r.) The Coronation of the Virgin. 15. (F. 71 r.) King David praying; in the background the towers of a city beside a river. 16. (F. 86 r.) A Burial Service in a churchyard, including three priests, mourners, and two grave-diggers.

The miniatures are finely painted, some of them upon diaper backgrounds of blue, red, and burnished gold characteristic of late fourteenth and early fifteenth century workmanship.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

4to, old stamped leather binding over oak boards, with perforated silver-gilt clasps containing small oval paintings upon vellum under glass, with the gothic letters "i. d." on the reverse, gilt edges.

A Flemish Book of Hours written in clear gothic characters upon vellum at the beginning of the fifteenth century, and probably for use in Paris, as the last miniature represents St. Genevieve. 202 × 145 mm.

Including the 12 folios of the Calendar there are 180 leaves, with 14 lines to the page. The illuminations consist of 6 large miniatures surrounded by borders of scrolls, fruit, flowers, birds, and animals painted in colours heightened with gold, the pages opposite the miniatures containing similar borders; also 19 historiated initials, and numerous large and small capitals illuminated in gold and colours.

The subjects of the large miniatures are 1. (F. 13) The Crucifixion. 2. (F. 22) The Descent of the Holy Spirit. 3. (F. 30) The Virgin and Child enthroned, four angels playing musical instruments around them. 4. (F. 45) The Annunciation. 5. (F. 107) King David praying outside a moated castle. 6. (F. 127) The Raising of Lazarus.

The small miniatures are delicately painted in grey and blue heightened with gold. The subjects comprise (ff. 59–100) the Visitation, the Nativity, the Announcement to the Shepherds, the Magi, the Presentation in the Temple, the Massacre of the Innocents, the Flight; (ff. 162–179) the Pietà, St. Michael, Sts. Peter and Paul, St. John the Baptist, St. Sebastian, St. Nicholas, St. Anthony, St. Mary Magdalene, St. Catherine, St. Barbara, St. Agnes, and St. Genevieve. From these 19 historiated initials issue tracery ornamentations heightened with gold and colours.

The drawing of the miniatures is somewhat stiff and formal, but the composition is good and the colouring fresh and pure.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

8vo, red levant morocco richly tooled in compartments of fillets, scrolls, azured arabesques, and other small ornaments, doubled with green morocco entirely covered with gold tooled compartments, gilt edges, by Thouvenin. In a case of red levant morocco.

A Flemish Book of Hours written in large gothic characters upon vellum in the first part of the fifteenth century. 215 × 155 mm.

It consists of 153 leaves, including 12 for the Calendar, with 19 lines to the page. Folio 1 contains "Initium fancti euuãgelii fcd'm iohannẽ," — an unusual arrangement of text. There are 7 large and 26 small miniatures, numerous large and small initial letters in burnished gold and colours, chiefly blue, and on every folio except the first borders of scrolls, flowers and fruits in gold and colours. The borders accompanying the text are lateral, those surrounding and opposite the large miniatures are full-page and more elaborate in design.

The large miniatures have oval tops and are on the verso of the leaves. Their subjects are 1. (F. 14) The Crucifixion; the Virgin Mary and St. John the Evangelist at the foot of the Cross, the Temple in the background. 2. (F. 21) The Descent of the Holy Spirit; the scene an open-air archway with a landscape in the background. 3. (F. 43) The Visitation of Elizabeth. 4. (F. 53) The Nativity. 5. (F. 58) The Presentation; an unusual composition representing the High Priest meeting Joseph and Mary with the Child at the door of the Temple. 6. (F. 68) The Massacre of the Innocents; the scene a porch in which stands Herod. 7. (F. 107) The Raising of Lazarus; a group of only three figures.

The subjects of the 26 small miniatures are (ff. 15–20) seven scenes from the Passion; (ff. 73–89) the Coronation of the Virgin, the Pietà, the Virgin and Child, Death; (ff. 145–152) St. George, St. Christopher, St. Quintin, St. Francis of Assisi, St. Hubert, St. Martin, St. Adrian, St. Sebastian, St. Anna, St. Catherine, St. Barbara, St. Margaret, St. Elizabeth, and St. Bernard.

The miniatures and borders appear to have been painted by different

artists. The latter are rather more brilliant in colouring, blue predominating. The tone of all of the miniatures is subdued except for the burnished gold of the aureoles.

The Calendar and the rubrics are in French.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

8vo, light brown morocco, back and side borders ornamented in a graceful original design of bands and scrolls in red morocco, the intervals filled with gilt scrolls and dots, shell-shaped ornaments of green in the corners, with red mosaic and gilt flowers, doubled with red morocco, rich borders of scrolls, dots, and flowers, red moiré silk guards, the original gilt and painted leaves preserved, by Joly. In a maroon morocco case.

A Flemish Book of Hours written in gothic letters upon vellum in the early part of the fifteenth century. 193 × 132 mm.

There are 93 leaves, including 6 for the Calendar; folios 16 and 54 are blank and ruled in red ink, with a coat-of-arms on the verso. The volume contains in all 14 large and 24 small miniatures, the former surrounded by beautiful narrow borders of flowers, fruit, and animals, on a burnished gold ground. Each page of the Calendar, which is written in red, blue, and gold letters in French, has a trilateral border of similar character; at the foot of each page are two small miniatures, one representing a scene appropriate to the month, the other the sign of the zodiac. Every page of text has a lateral border, and there are numerous initial letters in colours on a gold ground.

The subjects of the large miniatures, all except the first and last from the Old Testament, are 1. (F. 7) St. John the Evangelist on Patmos. 2. (F. 17) The Angel of the Lord appearing to Moses in the burning bush on Mt. Horeb. 3. (F. 24) Moses consecrating Aaron and his sons. 4. (F. 32) The Vision of the Virgin and Child to Augustus Cæsar, prophesied by the sibyl, Tiburtina. 5. (F. 35 v.) Jacob's Ladder. 6. (F. 38) The Queen of Sheba presenting gifts to Solomon. 7. (F. 40 v.) Hannah presenting Samuel to the Lord before Eli. 8. (F. 43) The child Samuel and Eli. 9. (F. 45 v.) King Ahasuerus and Queen Esther. 10. (F. 49) Abraham sacrificing Isaac. 11. (F. 52 v.) The Children of Israel wor-

shipping the Golden Calf. 12. (F. 55) King David watching Bathsheba. 13. (F. 67 r.) King Solomon's Judgment between the two Harlots. 14. (F. 86 v.) The Annunciation; the Angel bearing a Cross.

Two artists painted the miniatures in this manuscript, the larger illuminations being superior in execution to the smaller. The arms of a former owner appear fourteen times.

HORÆ (GHETIDE). Sæc. XV.

4to, in a Flemish seventeenth century binding of silver gilt. In the back panels, in high relief, are three scenes from the life of Christ, — the Agony in the Garden, the Baptism, and the Carrying of the Cross. Each side has a long central panel divided into one large and three small compartments; on the recto is the Crucifixion, with two emblematic figures above and an ornamental panel below; on the verso is Religious Inspiration, with accompanying emblematic figures. On each side of these two central panels is a narrower engraved panel containing the figures of the twelve Apostles under gothic canopies, three in each panel. The clasps and end-pieces are chased with allegorical figures; mauve silk linings, gilt and gauffred edges.

A Dutch Book of Hours written in gothic letters upon vellum in the early part of the fifteenth century. 151 × 106 mm.

It contains 147 leaves, including 12 for the Calendar, with 18 lines to the page. Folios 59 and 147 are blank. There are 5 large miniatures surrounded by "line and leaf" borders in black and gold, with flowers in colours. Opposite the paintings are more elaborate scroll borders in black, green, gold, etc., enclosing the text and large initial letters in blue and red on a ground of burnished gold. There are two other varieties of border, blue or red ornaments issuing from initials in similar colours, and floral sprays in black, green, and gold springing from a lateral line border in colours heightened with gold.

The subjects of the miniatures are 1. (F. 13 v.) The Annunciation. 2. (F. 60 v.) Christ standing, a gold ball in His left hand. 3. (F. 87 v.) The Crucifixion. 4. (F. 95 v.) King David praying. 5. (F. 113 v.) A Burial Service.

Each of the miniatures has a burnished gold background, and the drawing of all of them is quaint and interesting. The colouring throughout the manuscript is subdued rather than brilliant.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

4to, brown levant morocco, gilt and blind-tooled back and side panels, corner and centre ornaments in gilt, doubled with vellum, gilt edges, by F. Bedford.

A Flemish Book of Hours written in gothic letters upon vellum in the early part of the fifteenth century. 184 × 126 mm.

It contains 155 leaves, including 24 for the Calendar, with 14 lines to the page. Folios 13 and 114 are blank.

There are 15 large miniatures and 54 small ones, comprising 24 in the Calendar, 25 in the borders, and 5 historiated initials, making 69 paintings in all.

The pages containing large miniatures and historiated initials have full-page borders of flowers, foliage, fruit, scrolls, animals, insects, etc., in gold and colours on a silver, dull gold, or white ground studded with black dots. The other leaves, including the Calendar, have lateral borders of a similar design, the recto and the verso of the folio being alike in respect of composition and general appearance. The border on folio 115 recto differs from the others, being of architectural design in dull blue, red, brown, and *camaïeu d'or*, with figures of saints.

The subjects of the large miniatures are 1. (F. 14 r.) St. John the Evangelist on Patmos. 2. (F. 30 r.) The Annunciation. 3. (F. 41 v.) The Visitation of Elizabeth. 4. (F. 58 r.) The Nativity. 5 (F. 64 r.) The Announcement to the Shepherds, one of whom is a woman. 6. (F. 67 v.) The Adoration of the Magi. 7. (F. 70 v.) The Circumcision. 8. (F. 73 v.) The Flight into Egypt. 9. (F. 80 r.) The Coronation of the Virgin. 10. (F. 86 r.) King David praying. 11. (F. 107 r.) The Crucifixion. 12. (F. 110 v.) The Descent of the Holy Spirit. 13. (F. 115 r.) "Les trois vifs et les trois morts." 14. (F. 147 r.) The Virgin and Child, at the beginning of the prayer, "Doulce dame de misericorde." 15. (F. 152 v.) The Trinity, at the beginning of the prayer, "Doulx dieu doux pere saincte trinite," which is written in letters of blue, red, and burnished gold in French.

The 24 miniatures in the Calendar represent the signs of the zodiac

and scenes appropriate to the months. The small miniatures in the other borders are related in subject to the large ones.

On folio 147 is the figure of a man, possibly the person for whom the manuscript was executed, kneeling before the crowned Virgin, who is protecting him from the assaults of the devil, standing behind her.

The miniatures are interesting for their rude quaintness of expression and elaborate execution.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

[*Folio* 11 *r.*] Hier beghint dat ghetide van onfer lieuer fveter vrouwen. *4to, brown levant morocco, centre, side corners, and back tooled in leaf-sprays and flowers, doubled with vellum, gilt borders, vellum guards, gauffred gilt edges, by Mercier. In a brown levant morocco case.*

A Dutch Book of Hours written in gothic characters upon vellum in the fifteenth century. 178 × 127 mm.

It contains 220 leaves, including 10 for the Calendar, with 21 lines to the page. There are no miniatures in this volume, but it has elaborately executed borders in red and blue ink issuing from the initial letters, and traced in the delicate but free style of ornamentation characteristic of the late fourteenth and early fifteenth centuries. On the rectos of folios 11, 43, 92, 198, and 189 are very elaborate double borders introducing green and gold, as in the initial letters on those pages. Different animals and birds are here painted, including the peacock and the stork.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

4to, brown levant morocco blind-tooled with fleurs-de-lys and shells, vellum linings, gilt edges, by Lortic fils. In a cloth case.

A French or Flemish Book of Hours written in large and small gothic characters upon vellum at the beginning of the fifteenth century for use in France. 227 × 162 mm.

There are 185 leaves, including 12 for the Calendar, with 14 lines to the page, besides 2 final blank leaves ruled in red ink. The first leaf is a vellum frontispiece, inserted at a later date, containing the arms of a bishop, his mitre and crozier, within a wreath of laurel. There are 16

half-page miniatures all with oval tops, and numerous large and small illuminated initials.

All of the pages of text have lateral "line and leaf" borders in black and burnished gold with scrolls and flowers in colours, surrounded by gilt fillets. The miniatures have double borders, — narrow trilateral designs in red and blue on a burnished gold ground within wide borders of thickly scattered flowers and scrolls introducing birds, vases, and grotesques. There are also four full-page borders of similar design.

The subjects of the large miniatures are 1. (F. 14 r.) St. John the Evangelist. 2. (F. 16 r.) St. Luke. 3. (F. 18 r.) St. Matthew. 4. (F. 20 r.) St. Mark. 5. (F. 22 r.) The Annunciation. 6. (F. 44 v.) The Visitation of Elizabeth. 7. (F. 58 v.) The Nativity, a quaint scene in which the Infant Christ lies on a bed. 8. (F. 65 v.) The Announcement to the Shepherds. 9. (F. 72 r.) The Circumcision. 10. (F. 78 v.) The Adoration of the Magi. 11. (F. 85 r.) The Flight into Egypt. 12. (F. 95 r.) The Coronation of the Virgin. 13. (F. 102 r.) The Crucifixion. 14. (F. 107 r.) The Descent of the Holy Spirit. 15. (111 r.) King David praying. 16. (F. 133 v.) A Burial Service within a chapel. Nos. 1–4 and 13–14 have diaper backgrounds in blue, red, and burnished gold.

This manuscript is interesting for its quaintness of composition, freedom of treatment, and freshness of colour. The Calendar, most of the rubrics, and the prayers on the last eighteen pages are in French.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

4to, red velvet, silver clasps, edges painted over the gilt.

A French Book of Hours written in gothic letters upon parchment at the beginning of the fifteenth century. 247 × 175 mm.

There are 153 leaves including 12 for the Calendar, with 18 lines to the page, and 31 miniatures, 12 large and 19 small.

The pages of the Calendar and text have lateral borders beautifully painted in flowers, foliage, fruit, and scrolls in colours heightened with gold on a tracery ground executed with a pen. The borders surrounding the large miniatures and the opposite pages are of the same character, but more elaborate, blue predominating, introducing grotesques. There are inner borders of conventionalized flowers in colours on a ground of burnished gold, also numerous large and small illuminated initials.

The large miniatures have oval tops and are painted on the verso of

the leaves. Their subjects are 1. (F. 13) The Crucifixion; the Virgin and the Beloved Disciple at the foot of the Cross, Jerusalem in the background. 2. (F. 20) The Descent of the Holy Spirit; an unusual composition in a portico. 3. (F. 38) The Annunciation, in a room of quaint simplicity. 4. (F. 53) The Visitation of Elizabeth; in the background a curious little chapel beside a rock. 5. (F. 62) The Nativity; the "stable" a half-thatched structure formed of four poles open to the air. 6. (F. 67) The Announcement to the Shepherds. 7. (F. 72) The Adoration of the Magi, one of them black. 8. (F. 76) The Presentation in the Temple. 9. (F. 81) The Flight. 10. (F. 88) The Massacre of the Innocents. 11. (F. 105) King David praying; two warriors fighting in the background. 12. (F. 121) The Raising of Lazarus.

The subjects of the small miniatures are five scenes from the Passion (ff. 15–19) and various saints (ff. 31–37); St. Michael, St. John the Baptist, St. Peter, St. Adrian, St. Sebastian, St. Anthony, St. Catherine, St. Barbara, St. Margaret, St. Apollonia, St. Margaret, and St. Mary Magdalene. On folio 93 r. is the Coronation of the Virgin by the Trinity.

The work of two artists is evident in this volume, the graceful borders having been executed by the more skilful. The formal drawing of the miniatures points to the end of the fourteenth century as the date of the manuscript, but the style of the borders shows a later development of art. With the exception of brilliant blue, the colours of the large miniatures are subdued. The Calendar and most of the rubrics are in French.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

4to, brown levant morocco elaborately tooled in a Grolieresque design with azured scrolls, the compartments thickly studded with dots, vellum linings, gilt edges, by Rivière. In a blue levant morocco case.

A French Book of Hours written in gothic letters upon vellum in the early part of the fifteenth century. 202 × 147 mm.

It contains 144 leaves, including 12 for the Calendar, with 15 lines to the page; 12 large miniatures within borders and 5 other borders, of a floral design in brilliant colours, the stems traced in ink, the leaves in burnished gold.

The Calendar, which is in French, is written in red, blue, and burnished gold letters, with 12 large illuminated initials.

The subjects of the miniatures are 1. (F. 19 r.) The Annunciation. 2. (F. 30 r.) The Visitation of Elizabeth. 3. (F. 45 r.) The Nativity. 4. (F. 50 r.) The Announcement to the Shepherds. 5. (F. 53 v.) The Adoration of the Magi. 6. (F. 56 v.) The Presentation in the Temple. 7. (F. 59 v.) The Flight into Egypt. 8. (F. 65 v.) The Coronation of the Virgin. 9. (F. 79 r.) King David praying. 10. (F. 98 r.) The Crucifixion. 11. (F. 101 v.) The Descent of the Holy Spirit. 12. (F. 105 r.) A Burial Service.

At least two artists appear to have illuminated this manuscript, for some of the miniatures are in more brilliant colours and more elaborately detailed than others, with freer use of burnished gold. The varying expressions of the faces is especially remarkable, also the graceful, rich borders.

Occasional rubrics and the final prayer (ff. 135–144) beginning "Doulce dame de misericorde," are in French.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

Small 8vo, Lavallière morocco covered with mosaic compartments of maroon morocco tooled in flowers, azured ornaments, and dots, doubled with vellum, gilt edges, in a brown morocco case, by Joly; his last mosaic binding, as certified by him on the final fly-leaf.

A French Book of Hours written in gothic characters upon the finest vellum in the early part of the fifteenth century. 171 × 97 mm.

There are 169 leaves (folios 7, 22, 38, 49, 55, 60, 65, and 105 blank), including 6 for the Calendar, with 22 lines to the page; 11 full-page miniatures surrounded by borders ornamented in the Italian arabesque style in *camaïeu d'or* and *gris*, on grounds of dull gold and various colours. There are 24 borders in all, 11 around the miniatures, and as many on the opposite pages, also numerous illuminated initials on coloured or dull gold grounds.

The subjects of the miniatures, which are all on the verso of the pages, are 1. (F. 8.) The Crucifixion. 2. (F. 15) The Descent of the Holy Spirit. 3. (F. 23) The Annunciation. 4. (F. 39) The Visitation of Elizabeth. 5. (F. 50) The Nativity. 6. (F. 56) The Announcement to the Shepherds. 7. (F. 61) The Adoration of the Magi, one of whom is black. 8. (F. 69) The Flight into Egypt. 9. (F. 76) The Coronation of

the Virgin, who is led to a throne upon which are seated God the Father and God the Son, attended by an Angel. 10. (F. 89 v.) King David praying. 11. (F. 106) The Raising of Lazarus.

The colouring throughout the volume is rich and varied.

HORÆ BEATÆ MARIÆ VIRGINIS. [Circa 1430].

4to, crimson velvet, repoussé silver clasps, red edges. In a wrapper of yellow satin embroidered in a conventional design in terra cotta and pink silk, and lined with terra cotta satin; and also in a case of maroon levant morocco lined with maroon velvet.

A beautiful Book of Hours executed in northern France in gothic letters upon fine vellum during the first half of the fifteenth century, probably about 1430. 202 × 142 mm.

Including the 12 folios for the Calendar it contains 187 leaves, with 17 lines to the page. There are 26 beautifully painted full-page miniatures and 55 borders of fruit, flowers, birds, scrolls, and figures, all but 3 surrounding the miniatures and the pages opposite them. The 6 figures in each of the borders differentiate this manuscript from all the others in the present collection. They represent warriors, angels playing musical instruments (surrounding miniatures containing the Virgin Mary), monks and other ecclesiastics, laymen in costumes of the period, shepherds, and acrobats. Accompanying the Prayer to St. Francis of Assisi (folio 181) is a border containing six Franciscan monks painted within compartments outlined by the rope of that Order. There are also hundreds of initial letters and finials in colours and burnished gold.

The subjects of the miniatures, which have oval tops and are all painted on the verso of the leaves, are 1. (F. 13) The Betrayal; the Garden of Olives represented as a wattled enclosure, with a hill upon which is the Holy Grail. 2. (F. 15) The Flagellation. 3. (F. 17) Christ carrying the Cross. 4. (F. 20) The Entombment. 5. (F. 22) The Resurrection. 6. (F. 24) Christ delivering Souls from Hell; the most original of the paintings in design. 7. (F. 27) St. John the Evangelist on Patmos. 8. (F. 29) St. Luke. 9. (F. 32) St. Matthew. 10. (F. 35) St. Mark. 11. (F. 37) The Virgin Mary and the Infant Christ under a canopy of roses ministered to by two angels. 12. (F. 43) The Annunciation; within a chapel. 13. (F. 61) The Visitation of Elizabeth; in the background a walled

castle near a river. 14. (F. 73) The Nativity; an angel and a maid-servant attending the Holy Family, two Shepherds looking into the stable. 15. (F. 78) The Announcement to the Shepherds, one of whom is a woman; in the background a city beside a river upon which are several ships; in the two borders shepherds and warriors. 16. (F. 83) The Presentation in the Temple; a group of seven persons in a portico. 17. (F. 88) The Adoration of the Magi. 18. (F. 93) The Flight into Egypt. 19. (F. 101) The Coronation of the Virgin. 20. (F. 107) King David praying; in the background an island upon which is a wind-mill. 21. (F. 128) A Burial Service in a chapel, — a carefully executed painting containing statues in *camaïeu bleu* in the vaulting and a representation of God the Father attended by two angels above the altar. 22. (F. 170) The Virgin and Child ministered to by an angel. 23. (F. 173) The Virgin at work weaving, the Infant Christ standing at her knee; beside her sits an angel winding off wool upon a reel. 24. (F. 182) The Martyrdom of St. Catherine. 25. (F. 184) St. Mary Magdalene. 26. (F. 186) St. Susanna at the feet of Christ.

In composition of landscape and architectural detail, both exterior and interior, this manuscript resembles those painted by the artists who illuminated the Bedford Missal. The figure of St. Mark (f. 35) would appear to have been painted by the same artist who executed the corresponding miniature in that volume. Many of the details are identical, — the vaulted ceiling with several windows in the background, the winged lion leaning over the writing-desk, the instrument for steadying the parchment, which St. Mark holds in his left hand, and the tea-kettle hanging over the same kind of table. The colouring of the miniatures is brilliant and fresh.

Upon the inside of the cover is the indorsement in Spanish, dated 1575, by a Dominican friar, Juan Perez, to the effect that he had examined and corrected the manuscript for the officials of the Inquisition. There are one or two erasures in the text.

HORÆ BEATÆ MARIÆ VIRGINIS [Circa 1435].

8vo, crimson velvet, with repoussé plaque in silver on the front cover, silver clasps, gilt edges. On the inside of the clasp is engraved the name of Anna Barbara Magdalena Honoldin, born 1762.

A French Book of Hours written in gothic characters upon vellum about 1435. 216 × 152 mm.

It contains 189 leaves, including 12 for the Calendar, with 16 lines to the page, and 16 half-page miniatures, besides numerous illuminated initials.

Each page has an elegant border of "line and leaf" design in black tracery and gold. At the four corners of the text are ornaments formed of interlacing bands of blue and red on a gold ground. Around the miniatures are remarkably brilliant borders of another style of art, supposed to have been painted by the same artist that decorated the Bedford Missal. They are of scrolls, flowers, foliage, etc., in red, blue, and green, with gold ornaments. On folio 51 the background is of gold so heavily laid on as to be in relief, and figures and animals are here introduced. At the foot of the border on folio 93 are the arms of the Lévis family, three chevrons sable on a gold field, and on folio 77 they are combined with other arms. The border on this page differs from most of the others in containing birds and figures of the prophets.

The subjects of the miniatures are 1. (F. 23) The Annunciation. 2. (F. 42) The Visitation of Elizabeth. 3. (F. 51) The Adoration of the Shepherds. 4. (F. 56) The Announcement to the Shepherds, a scene of carefully executed detail. 5. (F. 62) The Presentation in the Temple. 6. (F. 66) The Flight into Egypt. 7. (F. 72) The Coronation of the Virgin; of exquisite finish, even to the halos. 8. (F. 77) David praying. 9. (F. 93) The Betrayal. 10. (F. 98 v.) Christ before Pilate. 11. (F. 104) The Scourging. 12. (F. 107) Christ bearing the Cross. 13. (F. 119) The Entombment. 14. (F. 126) The Descent of the Holy Ghost. 15. (F. 130) A Burial Service. 16. (F. 169) The Last Judgment.

All of the miniatures are remarkable for their originality of design, perfection of detail, and brilliancy of colour.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

8vo, brown levant morocco tooled in a Grolieresque design of fillets and azured arabesques, doubled with lighter brown morocco tooled in fillets, vellum guards, gilt edges, by Chambolle-Duru.

A French Book of Hours executed upon fine vellum in the early part of the fifteenth century, evidently for use in England, as the Martyrdom

of St. Thomas à Becket and St. George and the Dragon are depicted in the miniatures, and in the Calendar are the names of those English Saints (December 29 and April 23) and of Edward the Confessor, January 5. The scribe was evidently French, as on folios 161–164 is the prayer "Les XV joyes [de] nostre dame," beginning "Douce dame de misericorde." 212 × 145 mm.

The volume contains 168 leaves (folios 10, 159, and 160 blank) including 6 for the Calendar, with 19 lines to the page. There are 27 large finely executed miniatures surrounded by borders of foliage, flowers, scrolls, and figures, in red, blue, and green, with stems in ink and leaves in burnished gold.

The Calendar, written in red and black, contains 12 initial letters in blue and red heightened with burnished gold, from which issue sprays of flowers and foliage, the stems in ink, the leaves in gold, as in the borders. This treatment of the initial letters is frequent throughout the manuscript.

The subjects of the miniatures are 1. (F. 7 r.) The Descent of the Holy Spirit. 2. (F. 11 r.) The Trinity. 3. (F. 13 r.) St. John the Baptist in the Wilderness. 4. (F. 14 v.) The Martyrdom of St. Thomas à Becket. 5. (F. 16 r.) St. George and the Dragon. 6. (F. 17 r.) St. Christopher. 7. (F. 18 v.) St. Catherine. 8. (F. 20 r.) St. Mary Magdalene. 9. (F. 21 v.) St. Margaret. 10. (F. 22 v.) St. Barbara. 11. (F. 24 r.) Christ standing on a golden ball. 12. (F. 31 r.) The Annunciation. 13. (F. 37 v.) The Betrayal. 14. (F. 49 r.) Christ before Pontius Pilate. 15. (F. 53 r.) The Scourging. 16. (F. 56 r.) Christ bearing the Cross. 17. (F. 59 r.) The Crucifixion. 18. (F. 62 r.) The Descent from the Cross. 19. (F. 64 v.) The Entombment. 20. (F. 69 r.) The Coronation of the Virgin, who holds the Child. 21. (F. 81 r.) Adam and Eve in the Garden of Eden, Christ being on the Cross in the Tree of Knowledge. 22. (F. 88 r.) The Crucifixion with the two Thieves. 23. (F. 89 r.) The Last Judgment. 24. (F. 106 r.) A Burial Service. 25. (F. 128 r.) The Ascension to Heaven of three Souls. 26. (F. 141 r.) The Resurrection of Christ, with all the symbols of the Passion. 27. (F. 147 r.) St. Jerome.

The paintings are interesting for their quaintness of design, especially Nos. 21, 23, 25, and 26. The serpent in the Garden of Eden (folio 81) is represented as a long-haired devil with claws and tail. The colouring is brilliant, particularly the reds, one shade of which is quite unusual in early manuscripts. The faces are expressive and the attention to detail,

especially of costume, is noteworthy. The text is beautifully written with frequent rubrication.

On the verso of folio 30 are the arms of the original owner painted in gold and colours.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

8vo, vellum, entirely covered with borders of leaf-sprays, marguerites, carnations, acorns, etc., and the interlaced initials of Henri II and Diane de Poitiers many times repeated, gilt edges. In a modern case of red levant morocco.

A French Book of Hours written in gothic characters upon vellum in the early part of the fifteenth century, and bound later for Henri II (1518–1559) and Diane de Poitiers. 183 × 122 mm.

There are 73 leaves, including 6 for the Calendar, with 26 lines to the page. The illuminations consist of 12 large and 27 small miniatures (of which 24 are in the Calendar), borders, and numerous large and small initial letters in gold on a ground of blue and red, or white on a ground of gold. The Calendar (except the first page) and the text have lateral borders of fruit, flowers, foliage, scrolls, grotesques, etc., in brilliant colours, blue predominating, on a ground of white or gold, the latter in geometrical figures. The pages containing miniatures have (with two exceptions) full-page borders of a similar design, with flowers in brilliant colours and scrolls in *camaïeu gris* on a dull gold ground.

Each page of the Calendar contains in the border two small miniatures depicting scenes appropriate to the month and the zodiacal signs, except the recto of the first folio, which has a full-page border containing at the foot the scene for the month.

The subjects of the large miniatures are 1. (F. 7 r.) The Four Evangelists, in four compartments. 2. (F. 15 r.) The Annunciation, in a border of architectural design, at the foot of which are two small miniatures of the meeting of Joachim and Anna outside the Golden Gate and the Virgin Mary as a child going up to the Temple, Joachim and Anna awaiting her. The wall back of the Virgin Mary and the Angel (in the miniature of the Annunciation) has a blue drapery covered with fleurs-de-lys in gold. 3. (F. 21 r.) The Visitation of Elizabeth, who is attended by two angels. 4. (F. 27 r.) The Crucifixion between the two thieves; a group of nine people at the foot of the Cross. 5. (F. 28 r.) The Descent of

the Holy Spirit. 6. (F. 29 r.) The Nativity. 7. (F. 32 v.) The Announcement to four Shepherds, one of whom is a woman. 8. (F. 35 r.) The Adoration of the Magi. 9. (F. 37 r.) The Presentation in the Temple. 10. (F. 40 v.) The Coronation of the Virgin Mary by God the Father. 11. (F. 52 r.) "Les trois vifs et les trois morts," the three living on horseback, a castle in the background; in an architectural border of blue and shaded gold, with a small miniature at the foot depicting another scene of death. 12. (F. 67 v.) The Pietà; Mary seated at the foot of the Cross, Christ across her knees, St. John the Evangelist and Salome attending her; a landscape in the background. The paintings are quaint in treatment and brilliant in colour.

This manuscript is chiefly interesting because it belonged to Diane de Poitiers.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

Small 4to, red levant morocco, back, side borders and centre ornaments in mosaic of dark brown morocco richly tooled in heads and azured arabesques, vellum linings, gilt edges, by Lortic. In a case of brown levant morocco.

A French Book of Hours written in gothic characters upon vellum in the early part of the fifteenth century. 122 × 91 mm.

It consists of 224 leaves, including 12 for the Calendar, with 15 lines to the page. Folios 42 and 121 are blank. There are 20 curious miniatures painted in *camaïeu gris* heightened with gold.

The borders are of three kinds, scrolls in black and red ink issuing from the initial letters; unilateral and bilateral "line and leaf" borders in black and burnished gold with flowers and other ornaments in colours; and full-page borders around the miniatures, — "line and leaf," with scrolls, animals, and figures in *camaïeu gris* and dull gold. There are numerous initial letters of various sizes in colours and burnished gold, several with grotesque heads.

The subjects of the miniatures, which have oval tops, are 1. (F. 13 r.) The Descent of the Holy Spirit. 2. (F. 22 r.) The Ascension. 3. (F. 26 r.) The Trinity. 4. (F. 28 v.) Christ teaching his disciples to pray. 5. (F. 31 r.) The Beheading of St. James the Major (?). 6. (F. 33 r.) The Crucifixion of St. Andrew, who was bound by cords instead of by nails. 7. (F. 35 v.) The Martyrdom of St. Stephen. 8. (F. 39 r.) The Martyr-

dom of a Saint whose feet were cut off. 9. (F. 59 r.) The Betrayal. 10. (F. 70 v.) Christ before Pilate. 11. (F. 82 r.) The Scourging. 12. (F. 87 v.) The Platting of the Crown of Thorns. 13. (F. 92 v.) Christ carrying the Cross. 14. (F. 97 v.) The Jews mocking Christ on the Cross. 15. (F. 102 r.) The Descent from the Cross. 16. (F. 110 v.) The Entombment. 17. (F. 116 r.) The Crucifixion. 18. (F. 122 r.) King David praying. 19. (F. 142) The Last Judgment. 20. (F. 188 r.) St. Barbara.

The subjects of some of the miniatures are unusual and the treatment is interesting. Two scribes evidently worked upon the manuscript, as folios 43–58, 158–174 recto and 207–224 differ from the rest of the volume. The Calendar and several of the rubrics are in French.

The entire manuscript is extremely sombre in tone.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

4to, in a modern French binding of green levant morocco, richly tooled in compartments "au pointillé" in the manner of Le Gascon, doubled with red morocco, finished in a style corresponding with the interior, gilt edges. In a green morocco case lined with blue velvet.

A French Book of Hours written in large and small gothic letters upon vellum during the early part of the fifteenth century. 227 × 160 mm.

It consists of 253 leaves, including 10 for the Calendar (October and November are lacking), with 15 lines to the page. There are 11 large oval-topped miniatures surrounded by tracery borders introducing flowers, foliage, etc., also many illuminated initials.

The subjects of the miniatures are the four Evangelists, the Annunciation, the Visitation of Elizabeth, the Nativity, etc., — the usual paintings found in *Horæ*.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

4to, original oak boards covered with old blue velvet, doubled with old vellum, gilt edges. In a modern cloth case.

A superb French Book of Hours written in gothic characters upon vellum in the first half of the fifteenth century. 241 × 161 mm.

It contains 170 leaves, including 12 for the Calendar, and the blank

folio 96, with 15 lines to the page. These are 39 large and 874 small miniatures, besides the 55 on the 24 pages of the Calendar, — a total of 968 paintings, including all the compartments.

The pages of the Calendar, which is written in French in letters of red, blue, and burnished gold, are surrounded by beautiful borders of miniatures in from one to three compartments. On the verso of the leaves are the signs of the zodiac in medallion form painted in blue heightened with gold; on the rectos are similar medallions containing scenes appropriate to the months, and interesting in their conception, *e. g.*, for March, the hewing of trees (f. 3 r.) and Lenten preaching (f. 3 v.); for April, confession, the celebration of the mass, and communion, three compartments (f. 4 r.).

All of the pages of text are surrounded by elaborate and carefully executed "line and leaf" borders in black and burnished gold with corner sprays of flowers in blue, green, dull red, and *camaïeu d'or*. The small miniatures are in these borders, three on each page, at the top, at the outer side, and at the bottom.

The subjects of the large miniatures, which are almost all divided into compartments, are 1. (F. 13 r.) The Four Evangelists, in four compartments at the top of the page; below, the Preaching of St. John the Evangelist and his Martyrdom. 2. (F. 15 r.) The Annunciation, surrounded by six compartments: Joachim offering the lamb to Issacher, the High-Priest; Joachim, surrounded by his shepherds, receiving the Message of the Angel; the meeting of Joachim and Anna before the Golden Gate; the Birth of the Virgin; her Marriage and her miraculous Ascension in the Temple. 3. (F. 32 r.) The Visitation of Elizabeth; in the border, Elizabeth and Mary conversing, the Birth of John the Baptist, the Baptism of Christ, and John the Baptist preaching in the Wilderness to a company of coloured people. 4. (F. 43 v.) The Nativity, two groups of white and of black people in the background; in the border scenes of feasting and dancing. 5. (F. 47 v.) The Announcement to the Shepherds, two of whom are women. This miniature covers the entire page except for a large and a small illuminated initial and four lines of text. 6. (F. 51 r.) The Adoration of the Magi; in the border two compartments showing the three Magi on horseback with a cavalcade on their way to Bethlehem, and a third representing them in the Temple saluting the High-Priest before visiting the Manger. 7. (F. 54 v.) The Presentation in

the Temple; below, the Circumcision, the page surrounded by an architectural border in *camaïeu d'or* containing niches in which are ten figures of Saints. 8. (F. 58 r.) The Flight into Egypt; in the border the pursuit by Herod's soldiers and the Massacre of the Innocents, Herod enthroned and surrounded by his courtiers. 9. (F. 63 v.) The Coronation of the Virgin by the Trinity; in the border her Death and Ascension. 10. (F. 83 v.) The Betrayal, Judas kissing Christ; in the border are three compartments, Judas receiving money from the High-Priest, Christ washing His Disciples' feet, and the Last Supper. The historiated initial on this page represents Judas hanging himself. 11. (F. 85 r.) The Descent of the Holy Spirit; in two lower compartments Christ sitting at meat with the two Disciples at Emmaus, and the Ascension. 12. (F. 86 v.) The Agony in the Garden; in the two lower compartments, Christ led before Caiaphas and the Scourging. 13. (F. 88 r.) Christ bearing the Cross, preceded by the two thieves chained and entirely nude, and accompanied by priests and soldiers on horseback leaving the gates of Jerusalem; in the two lower compartments, the making of the Cross and a woman forging the nails on an anvil. 14. (F. 89 v.) The nailing of Christ to the Cross; below, St. Veronica with the Sudarium and St. John and women saints consoling the Virgin. 15. (F. 91 r.) The Crucifixion, a large group surrounding the three Crosses. This is one of the finest of the miniatures in detail and colouring. Below are the soldiers disputing and casting lots for the garments. 16. (F. 92 v.) The Descent from the Cross, Joseph of Arimathea and his servants, St. John, the Virgin, and St. Mary Magdalene assisting; below is a representation of Christ on the Virgin's lap, surrounded by Joseph of Arimathea and the women. 17. (F. 94 r.) The Entombment and the Resurrection, two compartments. 18. (F. 97 r.) King David praying; in the border David the boy tending his sheep and playing the harp, and David slaying Goliath. 19. (F. 116 r.) The Last Judgment; in the border the Devil driving his victims into the flames; above, nine groups of Saints; in the historiated initial, a monk kneeling in prayer. 20. (F. 147 r.) The Virgin and Child surrounded by Angels; in the border below, two women in prayer, of whom the one kneeling on the prie-dieu may be the person for whom the manuscript was executed. 21. (F. 151 v.) The Trinity; below, in the border, the Virgin kneeling in prayer. 22. (F. 152 v.) The Martyrdom of St. Peter and the Conversion of St. Paul, blinded on the

road to Damascus, two compartments at the top; below, in the border, the Martyrdom of St. Paul. 23. (F. 153 v.) The Martyrdom of St. John the Baptist; below, in the border, Salome carrying his head to her mother and Herod. 24. (F. 154 v.) St. Michael killing the dragon; below, in the border, angels singing. 25. (F. 155 v.) The Martyrdom of St. Stephen; in the border below, St. Stephen disputing with the doctors. 26. (F. 156 v.) The Martyrdom of St. Laurence; in the border, below, St. Laurence led before the tribunal. 27. (F. 157 v.) St. Christopher carrying Christ; below, the Martyrdom of St. Christopher. 28. (F. 158 v.) St. George killing the dragon; below, the Martyrdom of St. George. 29. (F. 159 v.) St. Nicholas bringing the three children to life; below, the consecration of St. Nicholas by two Bishops. 30. (F. 160 v.) St. Eloy restoring a horse's leg; below, his consecration at Rouen as Bishop of Noyon. 31. (F. 161 v.) St. Martin dividing his cloak with the beggar; below, his consecration as Bishop of Tours. 32. (F. 162 v.) The Martyrdom of St. Sebastian; and St. Sebastian preaching. 33. (F. 163 v.) The Temptation of St. Anthony. 34. (F. 164 v.) Christ appearing to St. Mary Magdalene in the Garden; below, her Communion and her Ascension. 35. (F. 165 v.) St. Catherine as Queen, holding a sword and reading a book; below, her martyrdom. 36. (F. 166 v.) St. Margaret in prison with the dragon; below, St. Margaret tending her sheep. 37. (F. 157 v.) The Martyrdom of St. Apollonia, with two small miniatures in the border. 38. (F. 168 v.) The Eleven Thousand Virgins; two miniatures. 39. (F. 169 v.) Various Saints.

A distinctive feature of this manuscript is that the three miniatures in the border of each page not containing large miniatures are repeated on the verso of the page, but reversed. These small miniatures may be divided into three groups, according to their subjects: 1. Sacred scenes, *e. g.*, the Creation of the World, the Temptation in the Garden of Eden, Adam and Eve driven from the Garden, the Murder of Abel, ff. 16–24; the history of Joseph, in 35 miniatures, ff. 25 *et seq.*; the story of Moses, a long series beginning on f. 53; the Passion, f. 86; David's life, ff. 97–108; scenes from the Apocalypse and the lives of the Saints. 2. Obscœna (ff. 81 and 109) and grotesques, *e. g.*, imaginary animals such as monsters with the head of a unicorn and the tail of a dragon, lions, eagles and camels with double and triple heads, nude boys or monkeys mounted on chimeras, monkeys or other animals playing on musical in-

struments, a mouse sitting before a cat, etc. 3. Scenes from celebrated romances or fabliaux of the Middle Ages, possibly from the collection of fables and moralities known as *Ysopet*.

At least two artists painted the beautiful miniatures in this manuscript (*cf.* ff. 91, 92, 94, and 97), the more skilful of the two having executed the greater number. Both belonged to the school of Touraine, and it is not improbable that the manuscript was executed in Tours, as in the background of the large miniature representing St. Martin (f. 161 v.) is the church of St.-Martin-de-Tours, exactly as it was in the fifteenth century, with its three Roman towers. On the gable is a gilded statue of St. Martin.

Fleurs-de-lys occur in twelve of the small miniatures, but probably only as ornaments. At the bottom of folio 86 recto is a centaur blowing a trumpet, upon a banner attached to which is a double-headed eagle, possibly a coat-of-arms.

In variety of composition, beauty of colouring, delicacy of finish, and immaculateness, this manuscript is one of the finest examples of French miniature art of the period. It was formerly in the collection of Henri Bordes.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

8vo, old calf, with the sides stamped and tooled in gold, gilt edges. In a crimson morocco case.

A Flemish Book of Hours written in gothic characters upon vellum during the first half of the fifteenth century, and evidently intended for use in France. 189 × 130 mm.

It contains 169 leaves, including 6 for the Calendar, with 18 lines to the page. There are 13 large and 45 small miniatures, including 24 in the Calendar, numerous initial letters, and borders of scrolls, flowers, foliage, birds, grotesques, etc., in brilliant colours on grounds of white and dull gold in compartments, in the characteristic Flemish manner. The borders accompanying the text are lateral, those around the large miniatures are full-page. The latter contain inner borders of blue and red ornaments on a burnished gold ground, and the miniatures themselves are within architectural borders, oval at the top, painted in shaded gold, red, blue, etc.

The subjects of the large miniatures are 1. (F. 13 r.) The Betrayal.

2. (F. 29 r.) The Annunciation; the Dove descending along rays of light emanating from God the Father in the sky. This is one of the most carefully painted of the miniatures. 3. (F. 49 r.) The Visitation of Elizabeth. 4. (F. 59 r.) The Nativity. 5. (F. 64 v.) The Announcement to the Shepherds, one of whom is a woman. The angel in the sky bears a scroll with the inscription "Gloria in excelsis deo et in." 6. (F. 69 r.) The Adoration of the Magi. 7. (F. 73 r.) The Presentation in the Temple. 8. (F. 77 r.) The Massacre of the Innocents; a mother with her dead child kneeling before Herod, on the ground a second corpse, in the background a soldier killing a third child. 9. (F. 83 v.) The Coronation of the Virgin. 10. (F. 89 r.) The Crucifixion. 11. (F. 96 v.) The Descent of the Holy Spirit. 12. (F. 102 r.) David and Bathsheba. 13. (F. 118 v.) Job and a group of neighbours; in the background a castle.

The subjects of the small miniatures are (ff. 7–12) the Four Evangelists; (ff. 23–26) the Virgin and Child and the Pietà; (ff. 160–169) St. Michael, St. John the Baptist, St. John the Evangelist, Sts. Peter and Paul, St. Laurence, St. Eustace, St. Fiacre, St. Nicholas, St. Claudius, St. Anthony, St. Maur, St. Mary Magdalene, St. Catherine, St. Margaret, and St. Genevieve.

From the fact that there is a special prayer to St. Genevieve and an accompanying miniature, and that in the Calendar occur the names of St. Martin and St. Dionysius, written in burnished gold, it may be inferred that this manuscript was intended for use in France.

Neither the painters of the miniatures nor of the borders were artists of the first rank, but the colouring is good, being subdued rather than brilliant, with frequent use of *camaïeu d'or*.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

4to, original brown morocco binding stamped in panels, silver-gilt clasp, gauffred gilt edges.

A Flemish Book of Hours executed in large gothic characters upon vellum during the first half of the fifteenth century, presumably for use in France, according to the hagiographical indications in the Calendar. 205 × 137 mm.

It contains 164 leaves, with 15 lines to the page, besides 9 preliminary and final leaves of prayers in script. Folio 26 is blank. There are 13 large miniatures surrounded by "line and leaf" borders in black and bur-

nished gold, with flowers and scrolls in brilliant colours, besides hundreds of illuminated initials.

The subjects of the miniatures are 1. (F. 27 r.) The Annunciation. 2. (F. 43 v.) The Visitation of Elizabeth. 3. (F. 54 r.) The Nativity. 4. (F. 58 v.) The Announcement to the Shepherds, one of whom is a woman. 5. (F. 63 r.) The Adoration of the Magi. 6. (F. 67 r.) The Presentation in the Temple. 7. (F. 71 r.) The Flight into Egypt. 8. (F. 78 r.) The Coronation of the Virgin. 9. (F. 91 r.) King David praying. 10. (F. 111 r.) The Crucifixion. 11. (F. 114 v.) The Descent of the Holy Spirit. 12. (F. 117 v.) A Burial Service within a chapel. 13. (F. 157 r.) The Virgin and Child seated in a rose-arbour, attended by an angel playing a flageolet.

Several of the prayers and rubrics are in French. Although not in the highest style of art of the period, this volume is interesting as a fine, boldly executed, and well preserved example of Flemish work.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

4to, in an eighteenth century English binding of repoussé silver in an arabesque design upon red velvet, having in the centre a blank escutcheon surmounted by a crown upheld by two lions rampant, repoussé clasps, a silver chain attached at the top, gilt edges.

A Flemish Book of Hours written in large gothic letters upon vellum during the first half of the fifteenth century. 157 × 109 mm.

There are 195 leaves, including 6 for the Calendar, with 14 lines to the page. The illuminations are 12 large and 6 small miniatures, somewhat rude in execution, all surrounded by architectural borders in shaded gold, introducing red, green, and blue, besides numerous illuminated initials.

The subjects of the large miniatures (folios 7–122) are the Betrayal, St. John the Evangelist blessing the dead, the Annunciation, the Vision of the Virgin and Child by Cæsar Augustus, prophesied by the Sibyl Tiburtina, the Nativity, the Adoration of the Magi, the Presentation in the Temple, the Flight, the Death of the Virgin, the Crucifixion, the Descent of the Holy Spirit, David as a warrior kneeling to receive the blessing of the Prophet Nathan.

The subjects of the small miniatures (folios 23–37) are St. Luke, St.

Matthew, and St. Mark, the Pietà, the Virgin and Child, and the Virgin at the foot of the Cross.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

4to, old French red morocco, side panels with corner ornaments, gilt back, gauffred gilt edges. In an old case of mottled calf.

A Flemish Book of Hours written in large and small gothic characters upon vellum in the first part of the fifteenth century. 210 × 150 mm.

It contains 170 leaves, including 12 for the Calendar, with 15 lines to the page. Folios 20, 84, and 126 are blank. There are 12 large miniatures with oval tops, 2 historiated initials, and numerous large and small capitals in colours and burnished gold.

The arrangement of the borders is somewhat unusual: throughout the greater part of the manuscript the rectos of the folios have two lateral borders, one on each side of the page, and the versos one border only, in a delicately executed "line and leaf" design in black and burnished gold with small but brilliant flowers. The borders around all of the large miniatures except the first and the ninth are of a similar character but more elaborate, with an inner narrow border of a conventional design in red and blue on a ground of burnished gold. The borders on folios 21 and 85 are composed of thickly interlaced foliage, flowers and scrolls producing a very brilliant effect. These pages contain the two historiated initials, Joseph hammering legs into a table, and King David writing the Psalms. In the lower part of this first border are two tiny miniatures representing an Angel bringing food and the Virgin weaving. The full-page borders on folios 13, 77, 118, and 122 are of a "line and leaf" design.

The subjects of the miniatures are 1. (F. 21 r.) The Annunciation. 2. (F. 32 v.) The Visitation of Elizabeth; in the distance a castle against a diapered background of blue, red, and burnished gold. 3. (F. 44 r.) The Nativity, a quaint composition showing castles in the distance against a star-lit sky and the shepherds worshipping. 4. (F. 50 v.) The Announcement to two Shepherds. 5. (F. 55 r.) The Adoration of the Magi. 6. (F. 59 v.) The Presentation in the Temple; a woman (probably Salome) bearing two turtle-doves in a basket. 7. (F. 64 r.) The Flight into Egypt, with a diapered background similar to that in No. 2. 8.

(F. 71 r.) The Coronation of the Virgin by God the Father, an Angel kneeling behind Mary, the background in a diaper design. 9. (F. 85 r.) King David praying. 10. (F. 103 r.) The Crucifixion, the Virgin and St. John the Evangelist at the Cross. 11. (F. 111 r.) The Descent of the Holy Spirit. 12. (F. 127 r.) A Burial Service in a church-yard.

Two artists evidently painted the illuminations in this manuscript, for the borders appear to be French and the miniatures Flemish.

On folio 82 is a prayer in French to "Madame Sainte Margerite." At the foot of folio 13 is written "Monasterii ℣ Celle Abbatis Sept."

HORÆ BEATÆ MARIÆ VIRGINIS SECUNDUM USUM ANGLIÆ. CIRCA 1440.

Folio, old crimson velvet with elaborate corner pieces and clasps of old silver niello work depicting Biblical scenes, gilt edges. In a case of brown morocco.

An English Book of Hours written in gothic characters upon vellum about 1440 presumably for William Herbert, first Earl of Pembroke. 290 × 210 mm.

It is divided into three parts, the first and third (folios 1–20 and 1–14) consisting of English and Latin prayers which were added about the middle of the sixteenth century. The Hours proper are written upon 195 leaves, with two columns to the page and 28 lines in each column. The description of the miniatures is according to the consecutive foliation of the three parts.

The illuminations consist of 284 exquisitely painted miniatures, of which 29 are full-page with borders, and 260 smaller, the latter including 24 in the Calendar and 161 in the Psalter; also 42 full-page borders of flowers, birds, chimeras, and human figures in brilliant colours heightened with shaded gold, besides hundreds of large and small illuminated initial letters.

The subjects of the large miniatures are 1. (F. 27 v.) The Agony in the Garden; in the sky God the Father and four angels, in the background Judas and a company of soldiers entering the Garden through a gate. 2. (F. 28 r.) The Annunciation; the scene is a carefully finished library, through the open window of which is a charming little landscape; from the upper left-hand corner golden rays, through which flies a white dove, are shed upon the Virgin from the mouth of God the Father; below Him

is an archway leading into a garden. 3. (F. 32 v.) The Betrayal; a large group of Roman soldiers, to the left, outside the Garden, Sts. James and John, in the background the towers of Jerusalem. 4. (F. 33 r.) The Visitation of Elizabeth; Zacharias approaching through a courtyard at the right, a river and a landscape in the background at the left. 5. (F. 51 v.) Christ before Pilate; through a window at the back of the Judgment Hall, which is open at the side, with roof having a clock-tower, is a tiny landscape. 6. (F. 52 r.) The Nativity; two angels kneeling at the right, God the Father at the top of the painting shedding rays of light on the Infant Christ; in the background a landscape with a river and the towers of Jerusalem. 7. (F. 55 v.) The Scourging; through an open doorway at the right is seen the hall of Pilate with Roman soldiers, at the left two windows commanding landscapes. 8. (F. 56 r.) The Annouucement to the Shepherds; the scene is a field across which runs a wattled fold; in the background the towers of Jerusalem. 9. (F. 58 v.) Christ carrying the Cross; in the left background the Virgin Mary and others issuing from the doorway of Pilate's house. The costumes of the soldiers in this painting are especially curious and interesting. 10. (F. 59 r.) The Adoration of the Magi. 11. (F. 61 v.) The Crucifixion; the Cross is surmounted by a small figure representing God the Father in the act of blessing; on the right a group of Roman soldiers, the foremost of whom is the Centurion, who raises his hand towards the Cross; above him on a scroll is the legend "Vere filius dei erat." At the left are holy women, in the background the towers of Jerusalem. 12. (F. 62 r.) The Presentation in the Temple; a group of ten persons. 13. (F. 64 v.) The Descent from the Cross; Nicodemus and Joseph of Arimathea receiving the body. 14. (F. 65 r.) The Massacre of the Innocents; Herod, enthroned, lifts his sceptre to strike a child held by a soldier; through the windows and an open archway is a landscape. 15. (F. 68 v.) The Entombment; Joseph of Arimathea at the head of the tomb, Nicodemus at the foot, Mary Magdalene anointing Christ's hand; a group of eleven persons. In the background are boats sailing on a winding river, at the left a man rowing a boat from under the water-gate of a castle. 16. (F. 69 r.) The Flight into Egypt; in the background the towers of Jerusalem, a troop of horsemen issuing from a gateway in pursuit of the fugitives. 17. (F. 73 v.) The Last Judgment; Christ seated on a rainbow, the graves opening below, at the left the gate of Heaven guarded by

St. Peter, at the right, the jaws of Hell, near which hovers St. Michael, with sword and scales in hand. 18. (F. 83 v.) The Raising of Lazarus; the scene is the interior of a church, an unusual composition. 19. (F. 101 v.) Christ in the act of blessing; at the right kneels an angel in prayer, at the left are two angels playing the harp and the viol, on the columns at the side stand four angels blowing trumpets; in the background a landscape. 20. (F. 109 v.) Asaph writing the Psalms, seated in a circular chair, his feet on a foot-stool, beside a blazing wood fire in an open bed-chamber; he wears a curious hat and a pair of horn spectacles. 21. (F. 120 v.) The Resurrection; Christ standing on the top of the sepulchre surrounded by the symbols of the Passion and the heads of Herod, Pilate, Annas, Caiaphas, and Judas. 22. (F. 124 v.) Three compartments; the one on the left depicts Jerusalem, in the foreground David and his followers at the end of a winding path leading from the city-gate; in the upper right-hand corner the High-Priest carrying the holy oil issues from the city-gate accompanied by the chief men of the city; in the lower right-hand corner five minstrels precede a priest who carries a crown of gold and is followed by singers and women playing on harps and viols. 23. (F. 133 v.) The Siege of Jerusalem; soldiers in the foreground, one of them discharging a large cannon pointed towards the walls of the city, in which a breach has already been made. In the streets are women, one lamenting over a dead body. 24. (F. 142 v.) David standing on a hill beyond Jerusalem overlooking the city; in the streets of the town and in the temple, a curious round building, the soldiers of Antiochus are slaying their victims; at the left, approaching the city, is a large party of horsemen; at the right is a greensward enclosed by a wall, within which is a mother exhorting her seven sons, an illustration of Maccabees 2, 7, "The constancy and cruel death of seven brethren and their mother in one day, because they would not eat swine's flesh at the king's commandment." Near by stands Antiochus with the swine's flesh in his hand. 25. (F. 151 v.) Three scenes from the Passion; in the lower right-hand corner, Christ before Pilate; at the left, the Scourging, in an open alcove reached by steps; at the top of the page, the Crucifixion. 26. (F. 161 v.) Asaph seated in the forecourt of a house beating time for three singers; on the left and right are fruit-gatherers; at the top is a view of a service in an open-air church. 27. (F. 171 v.) In the background a group of buildings symbolising the world, to which God the Father

sends His Son, indicated by a child descending from the mouth of the Father through golden rays. In the foreground is a group of twelve persons, possibly representing prophets, who observe the vision of Christ. At the left is a rocky prison through the bars of which are seen victims awaiting their deliverance. 28. (F. 181 v.) A painting in five compartments; in the lower left-hand corner is David lying on a couch from which he foresees in a vision the Death of Christ; above are depicted the Last Supper, the crucified Christ adored by angels, Christ holding the chalice containing the host and a globe, in the lower right-hand corner the celebration of the mass. 29. (F. 186 v.) The Ascension of a Soul to Heaven, quaintly represented by a nude figure standing in a sheet upborne by four angels. Above are Christ and a choir of angels, below is the open grave.

The 24 small miniatures in the Calendar are circular and occur at the bottom of the pages within borders of scrolls and flowers in colours heightened with gold. They represent scenes appropriate to the months and the zodiacal signs. Beginning with a small miniature of Esdras on folio 110 recto are 161 paintings illustrating the 150 Psalms. To each Psalm is given a title-heading written in red ink, which is said to be peculiar to the present manuscript, *e. g.*, title to Psalm I, "Hũc pſalmũ fecit eſdras quãdo renouaint legem dnĩ cõbuſta." After the miniatures illustrating the Psalter are 12 others accompanying Cantica. Preceding the Psalter are 63 more small paintings, of which 55 are of saints, including St. Thomas of Canterbury, St. George, St. Edmund, and St. Edward.

To each day of the month in the Calendar, which occupies six leaves, is assigned a Latin verse, which usually, but not invariably, rhymes in couplets. Where the saints' days or festivals occur, the name of the saint or festival is skilfully introduced in the verse. The Calendar is of further interest because of its marginal notes in Latin, written in a legible, clerical hand, *e. g.*, opposite February 23, "Obitus Humfridi ducis glouceſtrie anno dñi M^{l}mo. CCCCXLVI apud Byrie." There are nine of these entries, all relating either to the House of York or to victories gained by the Yorkists. The scribe was probably the chaplain of the owner of the manuscript, who must have been a partisan of the House of York. He would appear to have had a special interest in Richard, Duke of Gloucester, afterwards Richard III, of whom he records the birth and marriage, and also the birth of his eldest son.

Although the volume was presumably executed in England, the illuminations appear to have been painted by French and Flemish artists.

There is every reason to believe that this manuscript was made for William Herbert, first Earl of Pembroke. That his grandson owned it in the middle of the sixteenth century is abundantly shown by the 20 preliminary and 14 final leaves bound up with the volume. The first preliminary leaf contains the illuminated arms of William Herbert, Earl of Pembroke, who was made Knight of the Garter in 1548 for services rendered to Henry VIII, by whom he was appointed one of the executors of his will and a guardian and councillor to his son, Edward VI. On the second leaf is painted a full-length portrait of the Earl, clad in silver and gold armour, kneeling at a prie-dieu, before an altar, probably of the old chapel at Wilton. To a pillar are attached his arms. The eighteen leaves following contain Latin prayers apparently written in the reign of Philip and Mary (1553–58). The first three leaves have borders of flowers, scrolls, etc., and there are numerous illuminated initials.

The fourteen final leaves contain prayers in English, written in a bold gothic character of the sixteenth century, the first page having an illuminated border. As these prayers were printed in 1545 and edited by Queen Catherine Parr, and as her sister was first wife of William Herbert, Earl of Pembroke, it is by no means improbable that the Queen wrote them especially for the use of her brother-in-law.

From the Borghese and Castellani collections.

HORÆ BEATÆ MARIÆ VIRGINIS. Circa 1450.

[*Folio* 42 *recto*] Incipiunt hore beate marie virgĩs fecundum confuetudinem anglie. 4*to*, *dark brown levant morocco, tooled in a Grolieresque design of interlacing mosaic bands in green, light brown, red, and blue morocco and small mosaic ornaments, doubled with red morocco, narrow borders, red moiré silk guards, gilt edges, in a brown levant morocco case, by Lortic.*

A Book of Hours written upon vellum for use in England about 1450. 194 × 136 mm.

From the prayers addressed to English Saints (*e. g.*, St. George, folio

28), the costumes of many of the figures, especially in the Calendar, and the general character of the art in the miniatures, it would appear to be of English execution. Sir Francis Palgrave, however, judged it to be French, and other authorities, Flemish. It was possibly executed by an English scribe and foreign artists in England.

It contains 192 leaves, including 12 for the Calendar, with 18 lines to the page. There are 23 large miniatures, 24 small ones in the Calendar, and, in the text, 20 historiated initials (folios 58–63 and 90–108) representing saints and scenes from the life of Christ, besides numerous illuminated initials.

The 46 borders, apparently by French artists, are of different execution from the miniatures, which, in their quaintness and frequent crudeness, represent a less advanced stage of art. The borders are composed of flowers and fruit in gold and colours, blue predominating, with stems traced in ink. On many pages are floral ornaments of black, gold, and colours issuing from initial letters, — the forerunner of the separate border. The Calendar has 12 illuminated initials and no borders. At the beginning of each month are two miniatures depicting appropriate scenes accompanied by the signs of the zodiac.

The subjects of the large miniatures, which are painted on the versos of the leaves, are 1. (F. 13) Christ standing before a screen held by two angels, an open book in the left hand, the right raised, a golden ball between the feet. 2. (F. 22) God the Father enthroned supporting the crucified Christ, whose feet rest on a golden ball. 3. (F. 25) St. John the Baptist in the Wilderness. 4. (F. 27) St. George and the Dragon, a crowned woman kneeling in the background. 5. (F. 29) St. Christopher. 6. (F. 31) St. Anna holding the Virgin and Child, the upper background in a diaper pattern of red, blue, green, and gold. 7. (F. 33) St. Mary Magdalene. 8. (F. 35) St. Catherine. 9. (F. 37) St. Margaret. 10. (F. 39) St. Barbara. 11. (F. 41) The Agony in the Garden. 12. (F. 50) The Betrayal. 13. (F. 66) Christ before Pilate. 14. (F. 71) The Scourging; witnessed by two groups of people, the one at the left standing in a room the marquetry floor of which is in curious perspective. 15. (F. 75) Christ bearing the Cross. 16. (F. 78) The Crucifixion, with a blue and gold floral background. 17. (F. 81) The Descent from the Cross, against a background of similar design in rose and gold. 18. (F. 84) The Entombment, with the three Crosses in the distance. 19.

(F. 109) The Last Judgment. 20. (F. 131) The Raising of Lazarus. 21. (F. 156) Two "departing souls" ascending to Heaven in a winding-sheet held by two angels, God the Father above in the clouds. 22. (F. 171) The Resurrection, with all the symbols of the Passion. 23. (F. 179) St. Jerome.

At the top of the first page of the Calendar is written: "Jesus have merci upon us. John busshells boke tayller."

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

12*mo*, *dark blue velvet, engraved silver-gilt corner pieces and clasps, light blue silk linings, gauffred gilt edges.*

A Flemish Book of Hours written upon fine vellum about the middle of the fifteenth century. 127 × 92 mm.

It contains 176 leaves (folios 101 and 118 blank), including 12 for the Calendar, which is in Latin and has illuminated initials; 16 lines to the page. There are 13 large and 14 small miniatures, 20 borders composed of flowers, insects, animals, etc., on a dull gold or grey ground, and numerous initials floriated in *camaïeu d'or* or *gris*, or painted in blue, red, and gold. From these latter initials occasionally issue scroll-like ornaments in black or red ink.

The subjects of the large miniatures are 1. (F. 13 v.) The Crucifixion. 2. (F. 22 v.) The Descent of the Holy Ghost. 3. (F. 42 v.) The Annunciation, showing the interior of a bed-chamber and the Virgin kneeling before a prie-dieu. 4. (F. 52 v.) The Visitation of Elizabeth. 5. (F. 67 r.) The Nativity. 6. (F. 72 r.) The Announcement to the Shepherds, one of whom is a woman. 7. (F. 77 r.) The Adoration of the Magi. 8. (F. 81 v.) The Circumcision. 9. (F. 86 r.) The Massacre of the Innocents. 10. (F. 94 v.) The Flight into Egypt. 11. (F. 102 v.) The Virgin and Child. 12. (F. 119 v.) King David praying. 13. (F. 143 v.) A Burial Service.

The 14 small miniatures, which measure 27 × 27 mm., occur between folios 35–40 and 103–106, and represent Sts. John the Evangelist, Luke, Matthew, and Mark, the Descent from the Cross, St. John the Baptist, Sts. Peter and Paul, St. Sebastian, St. Christopher, St. Anthony, St. Nicholas, St. Anna, St. Catherine, and St. Barbara.

The execution of all the miniatures is refined and delicate in colouring and original in design.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

4to, old brown morocco, tooled in a beautiful Grolieresque design of interlacing fillets, scrolls, and azured silver ornaments, brass and leather clasps, gilt edges.

A French Book of Hours written about the middle of the fifteenth century in large and small gothic characters upon vellum. 197 × 144 mm.

There are 162 leaves, including 12 for the Calendar, with 16 lines to the page. Folios 13, 100, 105, and 110 are blank. The miniatures number 18.

Every page of text contains a lateral border delicately executed in a "line and leaf" design traced in black and finished in burnished gold with brightly coloured flowers. The pages containing miniatures have more than usually elaborate internal borders, introducing a variety of flowers and fruits.

The subjects of the miniatures are 1. (F. 14 r.) St. John the Evangelist on Patmos. 2. (F. 15 v.) St. Luke. 3. (F. 17 v.) St. Matthew. 4. (F. 19 v.) St. Mark. 5. (F. 28 r.) The Annunciation. 6. (F. 49 r.) The Visitation of Elizabeth. 7. (F. 58 r.) The Nativity. 8. (F. 63 r.) The Announcement to the Shepherds, one of whom is a woman. 9. (F. 66 v.) The Adoration of the Magi, one of them a youth. 10. (F. 70 r.) The Presentation in the Temple. 11. (F. 73 v.) The Flight into Egypt. 12. (F. 79 v.) The Coronation of the Virgin. 13. (F. 84 r.) King David praying outside a chapel. 14. (F. 101 r.) The Crucifixion. 15. (F. 106 r.) The Descent of the Holy Spirit. 16. (F. 111 r.) A Burial Service within a chapel. 17. (F. 155 r.) The Virgin and Child, two kneeling figures beside them, at the beginning of the French prayer "Doulce dame de misericorde." 18. (F. 160 r.) The Trinity, at the beginning of the French prayer, "Quelconques veult estre bien conseilles."

The colouring of this manuscript is fresh and pure.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

4to, in an eighteenth century Italian binding of mauve velvet with heavy gold thread borders on the sides and back, the lettering "Missale Romanum" [sic] lengthwise in the back panel, red silk linings, gauffred gilt edges.

A Norman French Book of Hours written in gothic characters upon vellum about the middle of the fifteenth century. 170 × 124 mm.

It contains 173 leaves, including 12 for the Calendar, with 16 lines to the page. On folios 172 verso and 173 recto is a Latin prayer written in a cursive hand and on 173 verso a pen and ink drawing of the Virgin. There are 12 large miniatures with oval tops surrounded by borders of flowers, foliage, scrolls, fruit, etc., in colours heightened with gold. On almost every folio are similar but less elaborate side borders.

The subjects of the miniatures are 1. (F. 25 r.) The Annunciation. 2. (F. 43 r.) The Visitation of Elizabeth; in the background a Norman castle beside a river, the landscape in excellent perspective. 3. (F. 55 r.) The Nativity; a Norman tower in the background. 4. (F. 60 r.) The Announcement to the Shepherds; several Norman towers beside a river in the background. 5. (F. 64 v.) The Adoration of the Magi. 6. (F. 69 r.) The Presentation in the Temple; Salome attending with the offering of three turtle-doves. 7. (F. 73 v.) The Flight into Egypt; a Norman castle in the background. 8. (F. 81 r.) The Coronation of the Virgin. 9. (F. 96 r.) King David praying before an altar in a church. 10. (F. 117 r.) The Crucifixion; a Norman castle in the background. 11. (F. 120 v.) The Descent of the Holy Spirit. 12. (F. 124 r.) A Burial Service outside a mortuary chapel; a group of seven persons including priests, mourners, and grave-diggers.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

Small 4to, red morocco, gilt back, gilt edges, by Derome.

An Italian Book of Hours written in large and small gothic characters upon vellum about the middle of the fifteenth century. 130 × 94 mm.

There are 184 leaves, including 12 for the Calendar, with 13 lines to the page. Folios 84, 138, and 170 are blank. It contains 1 large miniature, 4 historiated initials, and 9 other large capital letters painted in colours on a burnished gold ground, issuing from which are lateral borders composed of pen and ink scrolls, flowers in colours, and gilt balls. Springing from smaller initials of burnished gold or blue are scroll-like ornaments in blue and red ink, forming borders.

There are 5 full-page borders richly painted in flowers, vases, birds, and scrolls in green, red, blue, yellow, and burnished gold, and one trilateral border of the same character (folio 171). The 4 historiated initials occur on these bordered pages and depict the Virgin and Child (folio 13), a crowned skull (folio 86), King David (folio 139), and the

Cross, the spear, and the sponge (folio 165). At the foot of this last page is another Cross in burnished gold, on each side of which is an angel. The first border, on folio 13, is the most elaborate of all, containing six heads within gold borders, and at the foot, a blank coat-of-arms supported by two angels.

The only large miniature (folio 85 v.) represents "les trois vifs et les trois morts." The dead are in a coffin with three compartments, the centre one containing a crowned skeleton in a sitting posture. The living (one of them a king) stand near and are admonished by a kneeling saint who holds a scroll bearing the legend, "Sic eritis vobis."

From the collection of the Duc de La Vallière.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

4to, brown levant morocco, back and sides gilt and blind-tooled in panels, corner and centre ornaments, vellum linings, gilt edges, by F. Bedford.

A Flemish Book of Hours written in gothic characters upon vellum in the second half of the fifteenth century. 168 × 177 mm.

It contains 204 leaves, including 12 for the Calendar, which, like the rubrics, is in French. Folios 13 and 30 are blank, but ruled in ink, 15 lines to the page. There are 12 large and 15 small miniatures of the school of Memling, and 27 borders of unusual brilliancy (of which 12 surround the large miniatures) composed of scrolls, flowers, fruit, birds, angels, etc., on a bright yellow ground. On folio 122, which begins "Vigilles des mors," is the figure of a corpse with the legend on a scroll, "La mort approche," etc. There are numerous large floriated and historiated initials and smaller ones in dull gold on a blue or rose ground, and in *camaïeu gris* on a green and gold ground.

The subjects of the large miniatures are 1. (F. 14 v.) The Crucifixion. 2. (F. 23 v.) The Descent of the Holy Spirit. 3. (F. 31 v.) The Annunciation. 4. (F. 43 v.) The Visitation of Elizabeth. 5. (F. 56 v.) The Nativity; four brilliant red angels in the sky. 6. (F. 72 v.) The Circumcision. 7. (F. 78 v.) The Flight into Egypt. 8. (F. 87 v.) The Coronation of the Virgin. 9. (F. 93 v.) The Virgin and the Infant Christ, the face of the Virgin being the Memling type of Madonna. 10. (F. 103 v.) King David praying, a castle and a landscape in the background. 11. (F. 177 r.) The crucified Christ appearing to the

Virgin as she kneels in prayer. 12. (F. 187 v.) Two compartments showing St. John the Baptist seated, with a book in his hand, and Salome receiving his head.

The subjects of the small miniatures, which occur between folios 167 and 199, are, the Descent from the Cross, the crucified Christ and the Virgin crowned by God the Father, the Crucifixion, the Trinity (folio 190 v.), Sts. Peter and Paul, St. Sebastian in armour, St. Anthony, St. Adrian, St. Piat, St. Mary Magdalene, St. Julian, St. Catherine, St. Barbara, the Descent of the Holy Spirit, and St. Roch.

The colouring throughout the volume is brilliant, and the subjects of some of the small miniatures are rather unusual, *e. g.*, St. Piat, St. Julian, and St. Sebastian in armour.

On the first of the two preliminary blank leaves is sixteenth century handwriting in French.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

4to, brown levant morocco tooled in panels containing stars, trefoils, and other small ornaments, vellum linings, gilt edges, by F. Bedford.

A Flemish Book of Hours written in large and small gothic letters upon the finest abortive vellum in the latter part of the fifteenth century. 195 × 136 mm.

There are 207 leaves, including 12 for the Calendar (which is in French), with 18 lines to the page. It contains 31 large miniatures and numerous initial letters in blue and red on a burnished gold ground.

On each page of text is a lateral border of delicate scrolls, fruit, flowers, and foliage in gold and colours, blue predominating. Similar borders extend around three sides of the pages containing miniatures.

The subjects of the miniatures are 1. (F. 13 r.) St. John the Evangelist on Patmos. 2. (F. 14 v.) St. Luke. 3. (F. 16 r.) St. Matthew. 4. (F. 17 v.) St. Mark. 5. (F. 18 v.) The Betrayal, painted in dull blue and green and *camaïeu d'or*. 6. (F. 25 r.) The Descent from the Cross, in brilliant colours. 7. (F. 32 r.) The crowned Virgin and the Infant Christ, at their feet a man kneeling, probably the one for whom the manuscript was executed. 8. (F. 35 r.) The Annunciation, the Angel's wings resembling peacock's feathers. 9. (F. 49) The Visitation of Elizabeth; a castle on a hill of rocks in the background. 10.

(F. 57 v.) The Adoration of the Shepherds. 11. (F. 61 r.) The Announcement to the Shepherds. 12. (F. 64 v.) The Offerings of the Magi; the Virgin and Child enthroned under a canopy. 13. (F. 67 v.) The Presentation in the Temple. 14. (F. 71 r.) The Flight into Egypt. 15. (F. 80) The Crucifixion. 16. (F. 84) The Descent of the Holy Ghost. 17. (F. 88) The Death of Goliath; the armies of the Israelites and Philistines in the background. The number of figures in this painting and the finish of detail are remarkable. 18. (F. 104) "Les trois vifs et les trois morts; " a cross in the foreground, a walled castle in the distance. 19. (F. 135 v.) St. Michael and two dragons. 20. (F. 136 v.) St. John the Evangelist and St. John the Baptist in a hall, two of the three pillars of which are studded with jewels. 21. (F. 137 v.) St. Peter and St. Paul. 22. (F. 138 v.) St. Christopher approaching land on which is St. George killing the dragon. 23. (F. 139 v.) St. Adrian and St. Sebastian. 24. (F. 140 v.) St. James the Great and St. Bernard. 25. (F. 141 v.) The Martyrdom of St. Catherine. 26. (F. 142 v.) St. Mary Magdalene and St. Martha. 27. (F. 143 v.) St. Apollonia and St. Barbara. 28. (F. 144 v.) The Assumption; the symbols of the four Evangelists in the corners of the blue border surrounding the miniature. 29. (F. 155 v.) St. Gregory. 30. (F. 187 r.) St. Augustine. 31 (F. 195 r.) The Resurrection.

The paintings are delicate examples of Flemish art at its best period, unsurpassed in brilliancy of colour, perspective, drawing, and perfection of detail. At least two artists worked upon the volume, as may be seen by comparing folios 80 and 88 with folio 25. The two former paintings, in perspective and finish, suggest the school of Touraine. The grouping of two unrelated saints, as in nos. 22, 23, 24, 26, and 27, is unusual.

The arms of the person for whom the volume was made occur twice in the border on folio 35 recto.

From the Bragg collection.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

Small 8vo, dark blue morocco, gilt edges, silver clasp, by Koehler.

A Book of Hours executed upon fine vellum in the fifteenth century in France by a French scribe and a Flemish illuminator. 172 × 117 mm.

It contains 162 leaves, including 6 for the Calendar, with 20 lines to

the page. There are 12 large and 73 small miniatures in the borders which combine with much originality foliage, flowers, various fruits, birds, animals, grotesques, and chimeras.

The subjects of the large miniatures are 1. (F. 12 r.) The Annunciation. 2. (F. 30 r.) The Nativity. 3. (F. 33 v.) The Announcement to the Shepherds. 4. (F. 36 v.) The Adoration of the Magi. 5. (F. 39 r.) The Presentation in the Temple. 6. (F. 42 r.) The Flight into Egypt. 7. (F. 46 r.) The Coronation of the Virgin. 8. (F. 49 v.) The Crucifixion. 9. (F. 51 v.) The Descent of the Holy Spirit. 10. (F. 53 v.) Uriah receiving the fatal message from King David. 11. (F. 65 v.) Job conversing with his wife and friends. 12. (F. 161 r.) The Mass of St. Gregory. The border of this last miniature is divided into compartments, each of which contains an initial of the word "Regnée" at the foot of the page.

The small miniatures depict scenes from the lives of Christ, the Virgin, and various Saints, with the civil, religious, and military costumes of the period. From the types of face in the paintings, the artist was evidently Flemish, indeed, at first glance, the manuscript appears to be entirely Flemish. Although not in the highest style of art, the miniatures are vigorous in execution and pervaded with a sombre seriousness possessing a quaint charm.

From the mention throughout the manuscript of the names of saints especially venerated in Paris, *e. g.*, St. Denis, St. Aure or Avoie, St. Opportune, St. Fiacre, and St. Mathurin, it would appear to have been written in that city, but the hagiographical indications in the Calendar and Litany do not confirm this hypothesis; *e. g.*, in the Calendar, where St. Genevieve is not mentioned, are found the rarely used names *Chéron* (May 28), patron saint of Chartres, *St. Lifart* (June 3), born at Orléans and patron of Meung-sur-Loire, *St. Calais* (July 1), first abbé d'Anille dans le Maine, *St. Euverte* (September 7), Bishop of Orléans, *St. Solain*, Bishop of Chartres and patron saint of Blois, and *St. Foi*, patron saint of Chartres. In addition, among the unusual names, rubricated, are those of *St. Gervais* and *St. Protais*, patron saints of the city of Mans. These facts would indicate that the scribe lived in Maine or Orléans.

Besides a number of unusual names, the Calendar contains also many dialectical forms and orthographical peculiarities, *e. g.*, *St. Fellier* [Félix?] January 14; *St. Memer* [Mamert?] May 11; *St. Liphard* [Lifart], *St. Kalees* [Calais], *St. Bethelemer* [Barthélemy] August 24.

On the second of the four preliminary blank leaves is written, "Je fuis a Damoifelle Jeanne de Malherbe 1567," which indicates that the manuscript was undoubtedly owned by a member of the family of François de Malherbe, the poet, 1555–1628.

From the library of Ambroise Firmin-Didot.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

4to, red levant morocco delicately tooled in compartments containing leaf-sprays, azured ornaments, and dots, doubled with green morocco tooled in oval cartouches formed of leaf-sprays containing floral ornaments, the intervals filled with stars, dots, and other small tools, vellum guards, gilt edges, by Rivière. In a green levant morocco case lined with green velvet.

A French Book of Hours executed in large and small gothic characters upon vellum, presumably after the middle of the fifteenth century for Margaret of Anjou (1430–1482), wife of Henry VI of England, whose portrait is supposed to be contained in the miniature on folio 230, representing a noble lady kneeling before the Virgin and Child. 180 × 133 mm.

There are 238 leaves, including 12 for the Calendar, with 15 lines to the page. Folios 32, 108, and 229 are blank. It contains 51 large and 24 small miniatures.

The pages of the Calendar and the text are surrounded by exquisitely painted "line and leaf" borders of black and burnished gold with flowers in brilliant colours. The pages containing miniatures have more elaborate borders richly ornamented with thick sprays of flowers, foliage, and scrolls in red, blue, and green, heightened with burnished gold.

The subjects of the large miniatures, which have oval tops, are 1. (F. 13 r.) St. John the Evangelist on Patmos. 2. (F. 15 r.) St. Luke. 3. (F. 17 r.) St. Matthew. 4. (F. 19 r.) St. Mark. 5. (F. 20 v.) Christ before Pilate. 6. (F. 23 r.) The Virgin and Child enthroned under a richly embroidered canopy in red and gold, the Child receiving a basket of fruit from an angel. 7. (F. 27 v.) The Coronation of the Virgin, the Child in her arms, two angels below playing an organ and a harp. 8.

(F. 33 r.) The Annunciation. 9. (F. 60 r.) The Visitation of Elizabeth. 10. (F. 72 v.) The Nativity. 11. (F. 76 r.) The Announcement to the Shepherds. 12. (F. 84 r.) The Adoration of the Magi. 13. (F. 89 r.) The Presentation in the Temple; the Virgin accompanied by Salome(?) bearing a basket with three turtle-doves. 14. (F. 94 r.) The Flight into Egypt. 15. (F. 102 r.) The Coronation of the Virgin. 16. (F. 109 r.) King David praying. 17. (F. 132 v.) The Agony in the Garden. 18. (F. 134 v.) The Mocking of Christ. 19. (F. 136 v.) The Flagellation. 20. (F. 138 v.) Christ bearing the Cross. 21. (F. 140 v.) The Crucifixion with the two thieves. 22. (F. 142 v.) The Descent from the Cross. 23. (F. 144 v.) The Entombment. 24. (F. 146 v.) The Descent of the Holy Spirit. 25. (F. 148 v.) The Announcement to the Shepherds; angels ringing bells in the sky. 26. (F. 150 r.) The Baptism of Christ by John the Baptist. 27. (F. 151 v.) Peter baptising converts. 28. (F. 153 r.) Peter preaching to converts. 29. (F. 154 v.) Two Apostles (Peter and Paul?) kneeling in prayer outside a city (Rome?). 30. (F. 156.) The Descent of the Holy Spirit. 31. (F. 158 r.) A Burial Service. 32. (F. 209 r.) The Trinity. 33. (F. 210 v.) The Assumption of the Virgin. 34. (F. 211 v.) St. Michael. 35. (F. 212 v.) St. John the Evangelist. 36. (F. 213 v.) St. Simon and St. Jude. 37. (F. 215 r.) St. Andrew. 38. (F. 216 r.) St. Thomas. 39. (F. 217 r.) St. Stephen. 40. (F. 218 r.) St. Dionysius (Denis). 41. (F. 219 v.) St. Laurence. 42. (F. 220 v.) St. John the Baptist. 43. (F. 221 v.) St. Martin. 44. (F. 222 v.) St. Nicholas. 45. (F. 223 v.) St. Anthony. 46. (F. 224 v.) St. Anna and the Virgin Mary. 47. (F. 226 r.) St. Mary Magdalene. 48. (F. 227 r.) St. Catherine. 49. (F. 228 r.) St. Margaret. 50. (F. 230 r.) The Virgin Mary and the Child receiving the homage of a kneeling woman supposed to be Margaret of Anjou. This miniature precedes the prayer beginning "Doulce dame de misericorde." 51. (F. 235 v.) The Last Judgment, preceding the prayer "Douls dieus douls pere sainte trinite."

The 24 small miniatures are on the outer margins and at the foot of pages containing the Calendar, and represent the signs of the zodiac and scenes appropriate to the months.

The miniatures are of extremely fine and delicate execution and remarkable for brilliancy of colour and variety of subject. The paintings accompanying the eight divisions of the Hours proper, beginning with

the Matins and ending with the Compline, are not the usual subjects. Both borders and miniatures were painted by artists of a high order.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

4to, old red velvet, inside borders of red morocco delicately tooled, light blue silk panels, carved and chased silver-gilt corners and clasps, gilt edges, by C. Smith. In a case of dark mauve morocco lined with velvet.

A superb French Book of Hours written in large and small gothic characters upon vellum presumably after the middle of the fifteenth century. 235 × 168 mm.

It contains 211 leaves, including 12 for the Calendar, with 15 lines to the page. Folios 27 and 97 are blank. There are 19 large and 56 small miniatures, 24 of which are in the Calendar, making 75 in all.

All of the pages of the Calendar and text are surrounded by exquisite "line and leaf" borders delicately painted in black and burnished gold. The pages containing the large miniatures have more elaborate borders of flowers, foliage, and scrolls in brilliant colours and burnished gold, the one on folio 28 introducing four angels.

The subjects of the large miniatures are 1. (F. 13 r.) St. John the Evangelist on Patmos, the Eagle holding his scroll, the Devil in the background stealing his ink-well. 2. (F. 15 r.) St. Luke painting the portrait of the Virgin Mary. 3. (F. 17 r.) St. Mark. 4. (F. 18 v.) St. Matthew. These four miniatures measure about 73 × 67 mm. and are quadrangular in form, the remaining ones being somewhat larger (about 105 × 65 mm.), with oval tops. 5. (F. 28 r.) The Annunciation. 6. (F. 52 r.) The Visitation of Elizabeth; in the background a marine landscape in curious perspective. 7. (F. 63 v.) The Nativity. 8. (F. 69 v.) The Announcement to the Shepherds. 9. (F. 74 v.) The Adoration of the Magi. 10. (F. 79 r.) The Presentation in the Temple. 11. (F. 83 v.) The Flight into Egypt, an angel attending, a river scene in the background. 12. (F. 91 r.) The Coronation of the Virgin Mary by God the Father, attended by six angels. 13. (F. 98 r.) King David praying on a battlemented roof overlooking a river. 14. (F. 119 r.) The Crucifixion; a soldier thrusting the spear into Christ's side. 15. (F. 127 r.) The Descent of the Holy Spirit. 16. (F. 134 r.) A Burial Service; an unusual and interesting painting showing the Office for the Dead

read over the corpse, which is about to be lowered into the tomb, the mourners and priests in the foreground. In the background is seen a struggle for the Spirit between the good and evil powers, and the interposition of the Archangel Michael to frustrate the Devil. 17. (F. 182 r.) The Virgin and Child attended by angels, beginning the service, in French, "Les quinze joies de Notre Dame." 18. (F. 188 r.) The Entombment, a curious composition preceding "Les cinq plaies," in French, depicting Christ crucified standing in the tomb, surrounded by the Virgin Mary, the Beloved Disciple and two angels bearing the symbols of the Passion. 19. (F. 192 r.) The Trinity; God the Father supporting the crucified Christ, and attended by four angels bearing the symbols of the Passion.

The 24 small miniatures in the Calendar, representing the zodiacal signs and scenes appropriate to the months, are on the recto of the pages on the outer margin and at the foot, the former circular in shape, the latter quadrangular. The remaining 32 small miniatures occur in the outer margins of the borders from folios 193 to 211, and represent All Saints, the Assumption of the Virgin, two Angels beside the Cross, St. Michael, St. John the Baptist, Sts. Peter and Paul, St. Andrew, St. John the Evangelist, St. James the Major, St. Thomas, St. Barthelemy, St. Matthew, Sts. Simon and Jude, St. Matthias, St. Luke, St. Mark, St. Stephen, St. Laurence, St. Vincent, St. Denis, St. Christopher, St. George, St. Martin, St. Nicholas, St. Maurelio, St. Anthony of Padua, St. Fiacre, St. Catherine, St. Margaret, St. Genevieve, St. Mary Magdalene, and St. Anna.

The delicate execution, multiplicity of detail, perspective, and brilliant colouring of all the miniatures, as well as the style of border, suggest the preceding manuscript, which was executed for Margaret of Anjou. The similarity is particularly evident in the eight paintings and borders which accompany the Office of the Virgin. It is not unlikely that the same artists executed both manuscripts.

Formerly in the library of the Duke of Sussex.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

Small 8vo, Lyonnese binding in calf on oak boards, stamped in gold and with the name of its former owner, "Marie Charlot," on both sides, gilt edges. In an embroidered wrapper worked in silk.

A Flemish Book of Hours executed in large and small gothic letters upon vellum in the fifteenth century, evidently for use in Paris, as St. Denis and St. Genevieve are depicted among the miniatures. 183 × 125 mm.

There are 120 leaves, including 6 for the Calendar, with 22 lines to the page. It contains 11 large and 46 small miniatures, 24 being in the Calendar, which is written in blue, red, and burnished gold letters in French, with trilateral borders of scrolls, flowers, animals, grotesques, etc., in colours on a dull gold ground. At the side and bottom of each page are miniatures depicting the signs of the zodiac and scenes appropriate to the months. The pages of the text have lateral borders similar in design to those in the Calendar, and there are also borders around the large miniatures.

The subjects of the large miniatures are 1. (F. 17) The Annunciation. 2. (F. 33) The Visitation of Elizabeth; two Angels attending Mary, Joseph leaning on a rail in the background. 3. (F. 44) The Announcement to the Shepherds. 4. (F. 47) The Adoration of the Magi. 5. (F. 50) The Presentation in the Temple; Joseph at the left carrying the two turtle-doves. 6. (F. 53) The Massacre of the Innocents; Mary, Christ, and Joseph escaping through a wheat-field in the background. 7. (F. 58) The Coronation of the Virgin. 8. (F. 62) The Crucifixion. 9. (F. 65) The Descent of the Holy Spirit. 10. (F. 68) David praying. 11. (F. 81) "Les trois vifs et les trois morts."

Scattered throughout the text are 22 small miniatures (folios 7–14 and 110–120), representing the Four Evangelists and scenes from the lives of the Virgin, Christ, and the Saints.

On a preliminary blank leaf are "Oraisons sainct Gregoire" in manuscript, on three final blank leaves, "Officium de conceptione Virginis Marie," both with initial letters in red and blue.

HORÆ (GHETIDE). 1484–1485.

4to, oak boards covered with old blue velvet and doubled with vellum.

A Dutch Book of Hours written in gothic characters upon fine vellum in the latter part of the fifteenth century. 182 × 132 mm.

There are 166 leaves, including 12 for the Calendar and 2 (folios 1–2) containing two diagrams in red and blue, with the dates 1484 and 1485. Folios 15 and 112 are blank except for the rubrics. The first diagram

contains directions for finding the "golden number" for nineteen years, beginning with 1484, and the new moon on the Calendar; the second diagram explains the "Sunday letters" on the Calendar. These figures are rather unusual in Books of Hours.

Almost every page contains on the left margin a border in fine pen work of foliage, heads, etc., in blue, red, mauve, and green. The borders at the beginning of the various divisions (folios 16, 50, 69, 90, 113, and 131 recto) are of the same character but much more elaborate, surrounding the entire page. There are numerous illuminated initials throughout the volume, in four sizes, the largest measuring 59 × 49 mm.

HORÆ (GHETIDE). 1485–1490.

4to, old red velvet, silver-gilt clasps carved with the initials "C" and "H," gilt edges.

A beautiful Dutch Book of Hours written in gothic characters upon vellum, apparently for Cornelis Crosinck, Lieutenant-Forester of Holland, whose jurisdiction extended over nearly the whole of the ancient Rhine country, and for his second wife, Hildegarde van Alkemade. Their arms and initials are painted in the border on folio 109 verso, and their initials are on the clasps. 210 × 151 mm.

There are 171 leaves, including 6 for the Calendar, with 22 lines to the page; 14 large and 47 small miniatures, of which 28 are historiated initials and 17 paintings in the borders.

The numerous borders are remarkable for variety of design, brilliant colouring, and exquisite workmanship. Those surrounding the miniatures are richly decorated with birds, fruit, insects, and flowers (red predominating) on a dull gold ground, or arabesques in blue and red, birds, etc., on a white ground, with small ornaments in black and gold. Seventeen of the small miniatures are painted in the borders, and on folio 67 verso is a beautiful design of angels and foliage in *camaïeu d'or*. On the opposite page is a representation of the Tortures of Hell and the Glories of Heaven, evidently of the Van Eyck school. Still another variety of border is a graceful floral spray issuing from initial letters or from the top and bottom of a straight, narrow lateral border in red, blue, and gold. There are many large floriated and historiated initials, and smaller initials in blue and burnished gold.

The subjects of the large miniatures are 1. (F. 7 v.) The Annuncia-

tion, within an architectural border. 2. (F. 52 v.) The Crucifixion. 3. (F. 56 v.) The Descent of the Holy Spirit, within an architectural border. 4. (F. 67 v.) The Trinity. 5. (F. 86 v.) The Mass of St Gregory. 6. (F. 88 v.) The Last Supper, an architectural border at the top. 7. (F. 104 v.) Mater Dolorosa, in a border of *camaïeu d'or* containing the Seven Stations of the Cross. 8. (F. 109 v.) St. Anna and the Virgin and Child surrounded by Angels. 9. (F. 110 r.) The Virgin and Child surrounded by Angels. 10. (F. 112 v.) The Virgin and Child in the midst of their genealogical tree, Jesse recumbent on the ground. 11. (F. 115 r.) The Virgin and Child, with St. Catherine on the left and St. Agnes on the right, within a border of *camaïeu d'or*. 12. (F. 117 v.) The Coronation of the Virgin. 13. (F. 128 v.) The Last Judgment, a curious composition representing St. Peter at the left receiving the saved and Satan at the right, with horns and claws, casting the lost into the flaming mouth of a dragon. 14. (F. 143 v.) Christ descending into Hell.

The small miniatures represent scenes from the lives of Christ, the Virgin, and Saints. On folio 120 verso are the figures of the two owners of the book kneeling before the Virgin and Child; on folio 121 verso is another representation of Vrouwe Crosinck kneeling before an altar and supported by an angel.

This superb manuscript is of exceptional beauty and richness, and an example of the best style of Flemish art in the latter part of the fifteenth century.

The miniatures, evidently by several different Flemish artists, are of the school of the Van Eycks. From the fact that neither the Calendar nor the Litany of the Saints mentions St. Joseph, whose festival was instituted at Rome in 1481, but not generally observed until 1490, and that in the rubric on folio 120 verso mention is made of the death of Pope Sixtus IV, in 1484, it is probable that the manuscript was executed after 1484 and before 1490.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

Large 8vo, old crimson velvet, gilt edges. In a modern case of brown morocco.

A Flemish Book of Hours written in gothic characters upon vellum during the latter part of the fifteenth century, apparently for use in France. 222 × 139 mm.

It contains 145 leaves, including 12 for the Calendar, with 22 lines to the page. There are 72 miniatures, 20 large, 21 of medium size, and 31 small, borders around every page, and numerous illuminated initials. The borders are in the Flemish and Italian manner, the miniatures appear to have been painted by a Flemish artist under French influence, and the Calendar, which is in French, shows the scribe to have written it for use in France.

The borders are composed of fruits, flowers, foliage, scrolls, animals, birds, etc., on a ground of gold or in compartments of white, gold, blue, or red, in the Flemish manner, or in the Italian arabesque style in *camaïeu d'or* on a ground of deep blue.

The subjects of the large miniatures are 1. (F. 13 r.) St. John the Evangelist on Patmos; the eagle holding his ink-horn, the Virgin and Child supported by angels in the sky. The charming landscape in the background suggests the school of Touraine. 2. (F. 18 r.) The Betrayal; a large group of Roman soldiers, Peter in the foreground cutting off the ear of Malchus. 3. (F. 38 v.) The Genealogical Tree of the Virgin and Christ, represented by persons, Jesse recumbent on the ground. 4. (F. 39 r.) The Annunciation; in the border are painted lilies and the inscription on a scroll, "Sicut lilium inter spinas." 5. (F. 54 v.) The Visitation of Elizabeth; in the background a castle and a charming landscape. 6. (F. 62 r.) The Crucifixion; with a similar background. 7. (F. 63 v.) The Descent of the Holy Spirit. 8. (F. 64 v.) The Nativity; an angel kneels beside the Infant Christ, and in the background is the same landscape as in Nos. 5 and 6, with the Shepherds kneeling. 9. (F. 70 r.) The Announcement to the Shepherds. 10. (F. 74 v.) The Adoration of the Magi, one of whom is black; the retinue of the kings is depicted outside the stable. 11. (F. 79 r.) The Presentation in the Temple; in the border lilies and roses. 12. (F. 83 v.) The Flight into Egypt. 13. (F. 89 v.) The Virgin and Christ enthroned. 14. (F. 95 r.) Nathan rebuking King David for his sin against Uriah. 15. (F. 95 v.) The Death of Saul. 16. (F. 96 r.) David and Bathsheba. 17. (F. 110 r.) The Raising of Lazarus. 18. (F. 110 v.) Job and his three Comforters. 19. (F. 111 r.) "Les trois vifs et les trois morts"; the living on horseback near a castle. 20. (F. 141 v.) The Holy Trinity.

The subjects of the medium-sized miniatures are 1–12. Scenes appropriate to the months, at the top of the rectos of all the pages of the Cal-

endar. 13. (F. 17 v.) The Agony in the Garden. 14. (F. 38 r.) Joachim and Anna meeting at the Golden Gate. 15. (F. 61 v.) The Pietà; the Virgin with Christ on her knees surrounded by a group of holy women and Joseph of Arimathea. 16. (F. 63 r.) The Ascension. 17. (F. 69 v.) Christ enthroned. 18. (F. 78 v.) The Circumcision. 19. (F. 83 r.) The Massacre of the Innocents. 20. (F. 89 r.) Christ blessing the Virgin Mary. 21. (F. 141 r.) God the Father enthroned.

Twelve of the small miniatures depict the zodiacal signs in circular form at the foot of the rectos of the pages of the Calendar. The remaining 19 small paintings depict St. Luke, St. Matthew, and St. Mark (folios 14–16), the Virgin and Child, the Assumption of the Virgin, and the Mater Dolorosa, pierced with many swords (folios 26–31); an Angel ministering to the Virgin (folio 33 r.), the Pietà, Christ before Pilate, the Scourging, God the Father (2), the Entombment, the Descent from the Cross (3), a Burial and a Communion Service, the Crucifixion, the Host, St. Anna and the Virgin (2), the second time accompanied by St. Nicholas.

On folios 13 recto and 38 verso are painted in the borders the arms of the original owner, on the latter page both alone and impaled with others.

All of the miniatures are carefully painted, in gorgeous colours.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

4to, old Flemish (?) red morocco, back and side panels elaborately tooled in scrolls, flowers, and small ornaments, gauffred gilt edges. In a cloth case with brass clasps, lined with blue satin.

A Flemish Book of Hours written in gothic characters upon fine vellum during the latter part of the fifteenth century. 166 × 117 mm.

It contains 206 leaves (folio 122 blank) including 13 for the Calendar, with 14 lines to the page. There are 13 large and 40 small miniatures, 36 in the Calendar and 4 (the Evangelists) in the text. Almost every page has a rich border of fruit, flowers, and birds on a dull gold ground, and there are numerous floriated initials.

The Calendar, written in red and black in Latin, has a trilateral border on each page, at the foot of which are miniatures appropriate to the months, with the signs of the zodiac. The execution of these paintings is not equal to that of the others throughout the volume, which are evidently by a different artist.

The subjects of the large miniatures, all of which are on the verso of the leaves, are 1. (F. 14) The Crucifixion; a fountain surrounded by columns and open to the sky, a landscape in the background, for the most part hidden by the panel containing the scene. 2. (F. 22) The Descent of the Holy Ghost. 3. (F. 29) The Virgin and Child. 4. (F. 42) The Annunciation; the Angel surrounded by four smaller Angels. 5. (F. 62) The Visitation of Elizabeth; two Flemish houses and a gateway in the background. 6. (F. 75) The Nativity. 7. (F. 81) The Announcement to the Shepherds. 8. (F. 87) The Adoration of the Magi, one of whom is black. 9. (F. 93) The Presentation in the Temple. 10. (F. 99) The Massacre of the Innocents. 11. (F. 108) The Flight into Egypt. 12. (F. 123) The Last Judgment; Christ seated on a golden arc, His feet on a ball, a sword extending from His left cheek, an olive branch from the right, a crowd of people behind him, and below, the dead rising from their graves. 13. (F. 147) The Raising of Lazarus.

The volume begins with "Hore sancte crucis" (folios 15–21) and "Hore sancto spiritu" (folios 23–28).

The large miniatures and the borders were painted by an artist of the first rank, with delicacy of technique and brilliancy of colouring. The painting of the Virgin and Infant Christ on folio 29 verso is of such beauty and perfection of finish that experts have considered it the work of Hans Memling (d. 1494). The manuscript is a fine example of the best Flemish art of the period in an interesting old binding.

HORÆ (GHETIDE). Sæc. XV.

[*Folio* 15] Hier beghint die cortte cruys getide.

[*Folio* 81] Hier beghint onfer lieuer wrouwen ancfkijn dat ghemaect heuet die gloriofe doerluchtige doctoor ende honichuloepende barnaerdus abt van darendad. 8*vo*, *light brown levant morocco, covered with a design of mosaic compartments in blue and brown morocco containing red flowers, the intervals filled with ivory morocco, light green ornaments, and a design in small gold tools, doubled with vellum tooled in gilt, gauffred gilt edges, by Mercier. In a blind-tooled brown levant morocco case.*

A Dutch Book of Hours executed upon vellum presumably during the second part of the fifteenth century. 168 × 113 mm.

It contains 164 leaves (folios 80, 120, and 121 blank but ruled) including 13 for the Calendar, with 19 lines to the page. There are 14 large, 55 half-page, and 13 smaller miniatures besides numerous illuminated initials. The Calendar, which is in Dutch, has large initials in blue and red, but no borders.

Around the miniatures and in some instances on the opposite pages are borders of fruit, flowers, birds, and insects, on a dull gold ground. On some pages are scrolls and other ornaments in blue and red.

The large miniatures, except the last, are on the verso of the leaves; their subjects are 1. (F. 14) The Crucifixion; the two Maries at the foot of the Cross. 2. (F. 26) The Agony in the Garden; an angel bearing the Cross and other symbols of the Passion. 3. (F. 28) The Betrayal. 4. (F. 32) Christ before Pilate. 5. (F. 35) The Scourging. 6. (F. 38) The Platting of the Crown of Thorns. 7. (F. 43) The Crucifixion; a second representation, with Roman soldiers in the background. 8. (F. 48) The Descent from the Cross. 9. (F. 50) The Entombment; the Cross in the distance. 10. (F. 63) The Mass of St. Gregory; the border, painted in grey, depicting two open windows with three figures behind them, and, at the foot, the pierced Hands and Heart. 11. (F. 122) King David praying. 12. (F. 139) The Martyrdom of St. Erasmus. 13. (F. 142) St. Christopher. 14. (F. 148 r.) The Virgin and Child, with outstretched hand holding a flower.

Folios 81 to 110 contain 55 small miniatures painted by "Barnaerdus abt [abbot] van Darendad," as the transcription from folio 81 shows. They are in a different manner from the other miniatures, quainter, and with less brilliant colouring, and illustrate the Life and Passion of Christ. Folios 111–119 contain thirteen Saints and Angels. The subjects are the Symbols of the Passion, pierced Hands, Feet, and Heart, the Crown of Thorns and the Rosary, seven times painted; the Annunciation; the Visitation of Elizabeth; the Announcement to the Shepherds; the Adoration of the Shepherds; the Circumcision; the Offerings of the Magi, one of whom is black; the Presentation in the Temple; Simeon blessing Christ in the Temple; the Flight into Egypt; Christ among the Doctors; the Virgin instructing Christ; Christ's Baptism; His Temptation by the Devil; the Marriage of Cana; three Miracles, in one, a devil leaving the

forehead of a boy; the Raising of Lazarus, one of the group holding his nose; Mary Magdalene anointing Christ's feet; the Last Supper; the Agony in the Garden; the Betrayal; two scenes of Christ before Pilate; the Mocking of Christ; Christ before Herod; the Scourging; the Crowning with Thorns; the People choosing between Christ and Barabbas; Christ bearing the Cross; the Nailing to the Cross; nine other scenes connected with the Cross, including the Seven Words; the Descent from the Cross; the Entombment; the Descent into Hell; the Resurrection; the Appearance to the Disciples; the Transfiguration, the footsteps apparent on the hill; the Descent of the Holy Ghost; the Assumption of the Virgin; the Last Judgment; the Trinity. The saints depicted are Sts. Jerome, Michael, John the Baptist, John the Evangelist, Peter and Paul, Cornelius, Martin, Anna, Catherine, Barbara, and Agnes. The miniatures are generally of a high order of merit.

On the three preliminary blank leaves are Dutch arms drawn in ink and early seventeenth century handwriting in Dutch, showing that this manuscript was once the property of Dirck van Nuissenborch of Desselt near Dort (Dordrecht), who has here recorded his family genealogy. This record is continued on the verso of the last of the three final blank leaves.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

4to, green levant morocco, gilt back, doubled with red morocco, dentelle borders, gilt edges, by Capé.

A Flemish Book of Hours written in gothic characters upon vellum during the second part of the fifteenth century. 165 × 115 mm.

It contains 188 leaves, including 12 for the Calendar, with 15 lines to the page. The illuminations consist of 12 miniatures with oval tops, surrounded by borders of flowers, foliage, birds, fruit, scrolls, etc., in colours and burnished gold, the stems being traced with the pen. 170 pages of text have lateral borders, of similar but less elaborate character, and on 5 pages are borders extending around three sides of the leaf, with large initial letters in blue and red on a ground of burnished gold. Throughout the manuscript are numerous smaller initials with this arrangement of colour reversed.

The subjects of the miniatures are 1. (F. 28 r.) The Annunciation; the Virgin seated under a canopy in a vaulted room, the Dove approach-

ing her on a shaft of light issuing from God the Father, seen through a window. 2. (F. 40 v.) The Visitation of Elizabeth. 3. (F. 53 r.) The Nativity; the stable open to the star-light. 4. (F. 60 r.) The Announcement to the Shepherds; in the background a city of towers beside a river. 5. (F. 65 r.) The Adoration of the Magi; the same scene as No. 3. 6. (F. 70 r.) The Presentation in the Temple. 7. (F. 75 r.) The Flight into Egypt. 8. (F. 83 r.) The Coronation of the Virgin. 9. (F. 90 r.) King David praying before an altar. 10. (F. 109 r.) The Crucifixion; the Virgin and another holy woman (Salome?) at the left, a group of Roman soldiers at the right. 11. (F. 113 r.) The Descent of the Holy Spirit. 12. (F. 117 r.) A Burial Service in a church-yard, a group of eight figures including priests, mourners, and the grave-digger.

According to the hagiographical indications in the Calendar (*e. g.*, St. Genevieve, January 3; St. Denis, October 9; St. Martin of Tours, November 11) this manuscript was executed by a French scribe or intended for use in France, and the borders are in the French manner also, but the miniatures appear to have been painted by a Flemish artist. They are beautifully executed, with rich colours and careful attention to details of architecture and costume. The perspective is excellent, and an interesting feature is that the same background of a Flemish (?) city of towers beside a river occurs in four of the paintings, Nos. 2, 4, 7, and 10. The Calendar and two final prayers are in French.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

8vo, brown levant morocco, the sides and back tooled in panels with corner and centre ornaments, vellum linings, gilt edges, by Bedford. In a red silk wrapper.

A Flemish Book of Hours written in gothic characters upon fine vellum in the latter part of the fifteenth century. 195 × 134 mm.

It contains 110 leaves including 12 for the Calendar, with 20 lines to the page, and there are 11 large miniatures surrounded by borders composed of fruit, flowers, birds, and insects on a dull gold ground, also numerous large and small illuminated initials.

The subjects of the miniatures, which are painted on the rectos of the leaves, are 1. (F. 20) The Annunciation. 2. (F. 31) The Visitation of Elizabeth, Joseph accompanying Mary. 3. (F. 38) The Descent of the Holy Spirit. 4. (F. 39) The Nativity. 5. (F. 43) The Announcement

to the Shepherds. 6. (F. 46) The Adoration of the Magi. 7. (F. 49.) The Presentation in the Temple. 8. (F. 51) The Flight into Egypt. 9. (F. 55) The Coronation of the Virgin, a choir of angels in the background. 10. (F. 60) The Last Judgment. 11. (F. 74) The Raising of Lazarus.

All of the miniatures are delicately painted, with frequent use of dull gold.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

24mo, old red morocco, gilt side borders and back, gilt edges. In a modern case of brown morocco.

A beautiful little Flemish Book of Hours executed in the latter part of the fifteenth century in gothic characters upon the finest of vellum. 86 × 61 mm.

It is written on 210 leaves, including 13 for the Calendar, with 15 lines to the page. Folio 128 is blank. The illuminations consist of 13 delicately painted large miniatures with oval tops, 1 small painting of the Pietà (folio 200), 30 borders, and numerous large and small initial letters in *camaïeu gris* on a gold ground. The borders, with three exceptions, surround the miniatures and the opposite pages. They are composed of flowers, fruits, birds, etc., exquisitely painted on a dull gold ground, in the usual Flemish manner.

The subjects of the large miniatures, which are all on the verso of the leaves, are 1. (F. 24) The Descent of the Holy Spirit. 2. (F. 31) The Virgin and the Infant Christ. 3. (F. 41) The Annunciation. 4. (F. 63) The Visitation of Elizabeth. 5. (F. 76) The Nativity. 6. (F. 82) The Announcement to the Shepherds. 7. (F. 88) The Adoration of the Magi. 8. (F. 94) The Circumcision. 9. (F. 100) The Massacre of the Innocents. 10. (F. 110) The Flight into Egypt. 11. (F. 117) The Coronation of the Virgin. 12. (F. 129) King David praying. 13. (F. 153) The Raising of Lazarus.

The miniatures are remarkable for delicacy of composition and brilliancy of colour. The manuscript was formerly in the collection of the Comte de Mosbourg.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

Small 4to, old French red morocco, narrow filleted borders on the sides, gilt ornaments on the back, a clasp of carved and engraved silver on a silver-gilt ground, gilt edges.

A French Book of Hours beautifully written in gothic characters upon fine vellum in the second half of the fifteenth century. 173 × 126 mm.

There are 152 leaves, including 12 for the Calendar, with 15 lines to the page; 4 large and 1 small miniatures.

Around three of the large miniatures and on the opposite pages are brilliantly painted borders of flowers, fruit, birds, and insects, in red, blue, and green on a dull gold ground. The fifth large miniature and the page opposite (folios 109 and 110) have a flower and skull decoration in bright colours and grey on a grey ground flecked with gold dots. On both pages are scrolls bearing the legend, "Memento mori." The initial letter on folio 110 is in *camaïeu d'or* on a brown ground, and contains a skull. The first page of the text has a border of brilliant flowers and foliage in *camaïeu gris* on a dull gold ground. In addition, there are 6 lateral borders of richly coloured flowers on a bright yellow ground, and numerous illuminated initials in three sizes.

The subjects of the miniatures are 1. (F. 22 v.) The Descent of the Holy Spirit. 2. (F. 34 v.) The Annunciation. 3. (F. 91 v.) King David praying; a castle and a river in the background. 4. (F. 109 v.) "Les trois vifs et les trois morts," with a skull border. 5. (F. 141 v.) St. John the Baptist, the only small miniature.

The paintings are finely executed, with good perspective and careful attention to facial expression and architectural detail. The Calendar and the rubrics are in French.

On the first and last pages is written, in seventeenth century handwriting, "Guyon de Sardière."

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

Small 4to, mauve velvet, grey silk linings, gauffred silver-gilt clasps, gilt edges.

A French Book of Hours written in large and small gothic letters upon fine vellum in the second half of the fifteenth century. 157 × 107 mm.

There are 115 leaves, 12 containing the Calendar, with 17 lines to the page, 14 fine large miniatures with oval tops, and numerous initial letters in colours, *camaïeu gris*, and gold.

Around the miniatures and on the opposite pages are beautiful borders of flowers, fruit, birds, insects, human figures, and scrolls in brilliant

colours and gold on a ground of dull gold, white, or blue studded with gold dots. These borders are frequently divided into bands or compartments of varied designs.

The subjects of the miniatures are 1. (F. 13 v.) St. John the Evangelist on Patmos. 2. (F. 15 v.) The Annunciation, in two compartments, the lower one representing the Virgin seated at work; surrounded by an architectural border in *camaïeu d'or*. 3. (F. 25 r.) The Visitation of Elizabeth. 5. (F. 39 v.) The Announcement to the Shepherds. 6. (F. 44 r.) The Adoration of the Magi. These last three paintings have charming landscapes in the background. 7. (F. 47 v.) The Presentation in the Temple, in two compartments, a small one below containing the representation of a library with a reading-table; the border is of an architectural design in blue and *camaïeu d'or*. 8. (F. 52 r.) The Flight into Egypt. 9. (F. 59 r.) The Massacre of the Innocents. The last two paintings have beautiful landscapes. 10. (F. 63 r.) The Crucifixion. 11. (F. 56 v.) The Descent of the Holy Spirit. 12. (F. 69 v.) The Last Judgment. 13. (F. 84 v.) A Burial Service in a chapel. 14. (F. 107 r.) The Coronation of the Virgin.

The Calendar is in French and the manuscript was presumably executed in Sens.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

24mo, dark brown levant morocco, blind-tooled borders on the sides, in the front cover a silver plaque of the Virgin and Child, in high relief, doubled with light brown morocco, narrow borders, gilt edges, by The Club Bindery.

A French Book of Hours written in the second half of the fifteenth century in gothic characters upon the finest of vellum. 84 × 61 mm.

It has 182 leaves, including 12 for the Calendar, with 15 lines to the page, and 10 large and 12 small miniatures. On the recto of each page of the Calendar, around all the miniatures, on the pages opposite them, and on 5 other pages are borders (37 in all) of flowers, fruit, birds, and insects on a gold ground. At the foot of the borders in the Calendar are small scenes appropriate to the month, on the outer margin the zodiacal signs within circles.

The large miniatures have oval tops and are painted on the verso of the leaves, the rectos being blank. The subjects are 1. (F. 13 v.) The Cruci-

fixion. 2. (F. 18) The Descent of the Holy Spirit. 3. (F. 30) The Annunciation. 4. (F. 51) The Visitation. 5. (F. 64) The Nativity. 6. (F. 70) The Announcement to two Shepherds. 7. (F. 80) The Circumcision. 8. (F. 99) The Coronation of the Virgin. 9. (F. 110) King David praying outside of a castle. 10. (F. 131) The Raising of Lazarus.

There are numerous large and small initial letters in *camaïeu gris* on a gold ground and in gold on a red ground, the latter with floral decorations on the margins.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

Heures de la Vierge françoises et latines, avec calendrier. *Folio, red velvet over oak boards, the edges painted upon the gilt. In a case of green levant morocco.*

A magnificent French Book of Hours written in gothic characters upon vellum in the fifteenth century, for one of the family of Habert du Berry d'Artois, possible progenitor of the poets François, Pierre, Isaac (I and II) and Suzanne Habert. The arms of the owner occur twice in the borders on folios 47 and 146, alone and impaled with those of the Péricard family of Champagne, formerly of the Netherlands. As the text is for the most part in French verse, although written in long lines simulating prose, it is not improbable that this poetical version of the *Heures de la Vierge* was made by the member of the family of Habert for whom the manuscript was executed. 266 × 185 mm.

There are 237 leaves, with 12 for the Calendar, and 16 lines to the page. Folios 46 and 200 are blank. The illuminations consist of 29 large and 34 small miniatures, 24 of the latter in the Calendar, and all of them in the borders.

Every page is surrounded by a rich "line and leaf" border in black and burnished gold, introducing flowers, birds, animals, insects, centaurs, grotesques, etc. In the lower part of the borders on the recto of the leaves of the Calendar are square miniatures representing scenes appropriate to each month; in the outer margins are the signs of the zodiac in circular form. The borders surrounding the miniatures are more elaborate than the others, having inner borders of red and blue on a burnished gold ground, similar in treatment to the numerous large initial letters throughout the volume.

The subjects of the miniatures are 1. (F. 13 r.) St. John the Evangelist on Patmos; the Eagle holding the ink-well, which the Devil attempts to snatch. 2. (F. 15 r.) St. Matthew. 3. (F. 17 r.) St. Luke painting the portrait of the Virgin and Child. 4. (F. 19 r.) St. Mark. 5. (F. 21 r.) The Betrayal; in the four corners of the border are circular miniatures relating to the Passion. 6. (F. 23 r.) Christ before Herod. 7. (F. 25 r.) The Scourging. 8. (F. 27 r.) Christ bearing the Cross. 9. (F. 29) The Crucifixion, the two thieves on each side. 10. (F. 31 r.) The Descent from the Cross. 11. (F. 33 r.) The Entombment. 12. (F. 37 r.) The Descent of the Holy Spirit. 13. (F. 47 r.) The Annunciation; in the four corners of the border are 1 small and 3 larger circular miniatures depicting the Angel appearing to Joachim, the Birth of the Virgin, her Marriage, and an Angel ministering to her. An historiated initial on this page represents the Meeting of Joachim and Anna. 14. (F. 63 r.) The Visitation of Elizabeth; a handmaiden in the background. 15. (F. 77 v.) The Nativity. 16. (F. 86 v.) The Announcement to the Shepherds, one of whom is a woman; in the background a city. 17. (F. 93 r.) The Adoration of the Magi. 18. (F. 99 r.) The Presentation in the Temple. 19. (F. 106 r.) The Flight into Egypt; in the background a charming little landscape. 20. (F. 116 r.) The Coronation of the Virgin. 21. (F. 127 r.) King David praying before an altar. 22. (F. 146 v.) The Virgin and Child enthroned; kneeling at their feet are a man and woman, possibly the original owners of the manuscript. In the margin are the Habert and Péricard arms. 23. (F. 151 r.) The Pietà, within an architectural border at the top of which are fleurs-de-lys in gold on a blue ground. 24. (F. 156 r.) St. Michael and the Dragon. 25. (F. 158 r.) St. Mary Magdalene and the resurrected Christ. 26. (F. 160 v.) St. Christopher. 27. (F. 162 r.) The Martyrdom of St. Sebastian. 28. (F. 178 r.) The Martyrdom of St. Catherine. 29. (F. 201 r.) A Burial Service in a church-yard. In the outer margin of the border on folio 173 verso is an exquisitely painted representation of the crowned Virgin and Child, whose face is covered by a transparent veil.

The paintings in this manuscript are remarkable for their architectural detail, elaboration of costume, vigorous drawing, and beauty of colour. Textually also the volume is of unusual interest, and may have descended through three generations of the Habert family.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

8vo, red levant morocco, gilt and blind-tooled in an Aldine design of fillets and ornaments, doubled with blue morocco, narrow borders, vellum guards, gilt edges, by Bretault.

A French Book of Hours written in roman characters of black, blue, and red upon vellum in the second part of the fifteenth century. 192 × 125 mm.

It consists of 119 leaves, 4 containing the Calendar, with 21 lines to the page; the text is within borders of burnished gold, red, and blue. There are 16 large and 44 small miniatures, of which 24 are in the Calendar. The large paintings are surrounded by borders of flowers, fruit, birds, insects, and grotesques in brilliant colours on a gold ground, with the exception of two, which have borders of an architectural design, in shaded gold. These are also numerous large and small initials in gold on a blue and red ground.

The subjects of the large miniatures are 1. (F. 4 v.) The Creation of Eve, a full-page painting showing in the background the Temptation and Fall and the Expulsion from the Garden of Eden; the border is of architectural design in shaded gold, with a blank (or effaced) escutcheon. 2. (F. 5 r.) St. John the Evangelist on Patmos; of half-page size. 3. (F. 9 r.) The Virgin and Child, two angels behind them playing the lute and the harp. 4. (F. 13 r.) The Agony in the Garden; Judas and the Roman soldiers advancing through a gate in the background. 5. (F. 20 r.) The Annunciation. 6. (F. 27 v.) The Visitation of Elizabeth. 7. (F. 35 v.) The Crucifixion; the Virgin Mary and Mary Magdalene at the foot of the Cross. 8. (F. 36 v.) The Descent of the Holy Spirit. 9. (F. 37 v.) The Nativity. 10. (F. 41 r.) The Announcement to the Shepherds; in an architectural border. 11. (F. 44 v.) The Adoration of the Magi. 12. (F. 48 r.) The Presentation in the Temple; a group of six people including Joseph, Anna, and an acolyte. 13. (F. 51 v.) The Flight into Egypt; in the foot of the border a blank (or effaced) escutcheon. 14. (F. 57 r.) The Coronation of the Virgin. 15. (F. 71 r.) King David receiving a messenger. 16. (F. 84 r.) Job with his wife and two of his comforters.

The 24 miniatures in the Calendar are arranged with 2 on the outer margin and 2 at the foot of the page, each of which contains two months enclosed in borders of an architectural design in shaded gold. The sub-

jects are the zodiacal signs and rural scenes appropriate to the months. The other 20 small miniatures depict (folios 6–11) St. Luke, St. Matthew, St. Mark, and the Pietà; (folios 111–119) the Trinity, St. Michael, St. John the Baptist, and St. John the Evangelist, Sts. Peter and Paul, St. James the Major, St. Sebastian, St. Roch, St. Fiatrus, St. Anthony, St. Anna, St. Mary Magdalene, St. Margaret, St. Catherine, St. Barbara, St. Augustine.

The large miniatures are more highly finished than the small ones and appear to have been painted by a more skilful artist than the one who executed the small ones. The colours are extremely brilliant, with fre quent use of dull gold.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

4to, brown levant morocco, centre mosaic ornaments of darker brown morocco in interlacing bands tooled with scrolls and azured ornaments, gilt edges, by Capé. In a crimson velvet wrapper.

A French Book of Hours written in gothic characters upon 196 vellum leaves, with 13 lines to the page, during the second half of the fifteenth century. 198 × 132 mm.

The Calendar, which is in French, occupies 12 leaves. Folio 82 is blank. At the end of the volume are 3 leaves containing contemporary handwriting. There are 6 large and 14 small miniatures surrounded by delicately painted borders of fruit, flowers, birds, and grotesques, those around the large paintings having a dull gold ground. The seven divisions of the Hours proper (folios 28–76) have historiated initials with borders, instead of the usual miniatures found in this part of similar manuscripts. Throughout the volume are numerous illuminated initials.

The subjects of the large miniatures are 1. (F. 13 v.) St. John the Evangelist on Patmos. 2. (F. 83 r.) The Annunciation. 3. (F. 97 r.) The Crucifixion. 4. (F. 101 v.) The Descent of the Holy Spirit; in a portico with a landscape in the distance. 5. (F. 105 r.) King David praying to the crucified Christ, who sits on a rainbow accompanied by angels. 6. (F. 129 r.) A Burial Service outside of a church.

The small miniatures represent Luke, Matthew, and Mark, in robes with ermine collars (folios 15–19), the Pietà (folio 91), the Scourging of Christ, St. Bernard of Clairvaux with the Devil attached by a chain, St.

Benignus, St. John the Baptist, St. John the Evangelist, St. Sebastian, St. Christopher, St. Barbara, St. Catherine, and St. Apollonia (folios 185–195).

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

4to, Lavallière morocco covered with a Grolieresque design of interlacing mosaic bands in maroon and dark and light brown morocco tooled in azured ornaments, doubled with green morocco gilt-tooled "à la fanfare," guards of cloth of gold, gauffred gilt edges, by David; Marius Michel, gilder. In a case of brown morocco.

A French Book of Hours written in large and small gothic letters upon vellum during the second half of the fifteenth century. 172 × 126 mm.

There are 127 leaves, including 6 for the Calendar, and 21 lines to the page; 65 miniatures, 13 large and 52 small, of which 24 are in the Calendar. The pages surrounding the Calendar and the miniatures have borders of flowers, foliage, and a variety of grotesques in brilliant colours on a dull gold ground. All of the other pages have side borders of the same character, the designs for the most part being the same on the recto and the verso of the leaves.

The subjects of the large miniatures are 1. (F. 7 r.) St. John the Evangelist on Patmos; in an architectural border of shaded gold and blue. 2. (F. 19 r.) The Annunciation; the scene is a jewelled portico containing statues of three saints, the Virgin kneeling under a canopy, a landscape in the background. This painting is surrounded by a miniature border containing seven small scenes from the life of the Virgin. 3. (F. 34 v.) The Visitation of Elizabeth, one of the most carefully painted of the illuminations. 4. (F. 42 v.) The Nativity; Joseph drying a piece of linen before the fire, two Shepherds outside the stable. 5. (F. 46 v.) The Announcement to the Shepherds; in the sky two angels holding a golden scroll on which is written "Gloria." 6. (F. 49 v.) The Adoration of the Magi; also exquisitely painted. 7. (F. 52 v.) The Presentation in the Temple. 8. (F. 55 v.) The Massacre of the Innocents; Herod enthroned commanding two soldiers; through a window is seen the Flight into Egypt. 9. (F. 64 r.) The Crucifixion; the Virgin and three other holy women at the left of the Cross, a Roman soldier on horseback at the right, a group of soldiers in the background. 10. (F.

66 v.) The Descent of the Holy Spirit. 11. (F. 69 r.) David and Bathsheba, who, attended by two serving-women, sits on the edge of a fountain bathing her feet; surrounded by a border of architectural design in shaded gold and red introducing cupids. 12. (F. 81 v.) Death, astride a bull, killing a lady, evidently on her way to mass; on the ground lies her companion, dead. 13. (F. 109 r.) The Pietà; the Virgin with Christ on her knees attended by a group of holy women, including Mary Magdalene with her vase of ointment.

The 24 small miniatures in the Calendar represent scenes appropriate to the months and the zodiacal signs. The former are in the upper part of the pages with oval tops and pillars at each side; the latter are at the foot. Nos. 25–27 (folios 9–12) represent St. Luke, St. Matthew, and St. Mark. On folio 13 are Nos. 28–31, in an architectural border of four compartments containing the Crucifixion, the Descent from the Cross, the Entombment by Joseph of Arimathea, and the Pietà. 32. (F. 14 v.) St. Anna and the Virgin as a Child in prayer. 33. (F. 17 r.) St. Bernard of Clairvaux; the Devil stealing his ink-well. 34–40. (F. 19 r.) A miniature border with seven compartments; at the left a saint with a scroll bearing the legend "Ecce virgo," below him another saint, with the completion of the device, "et pariet"; at the right the meeting of Joachim and Anna, the Birth of the Virgin, the Benediction by the High Priest, the Annunciation, and the Marriage of the Virgin and Joseph. 41. (F. 112 r.) The Virgin and Child within a crescent. 41–52. (Ff. 122–127) St. Michael with a pair of scales, Sts. John the Baptist and the Evangelist, Sts. Peter and Paul, St. James the Major, St. Stephen, St. Mary Magdalene, St. Catherine, St. Margaret, St. Barbara, St. Apollonia.

The Calendar is in French, also the prayers from folios 114–121. From the hagiographical indications in the Calendar, the manuscript was evidently intended for use in France, but the borders and some of the miniatures show Flemish influence. More than one scribe worked upon this volume, and it is possible that two or more artists illuminated it. All of the large miniatures are brilliantly painted, with much originality, and are superior in execution to the others.

On nine vellum fly-leaves at the beginning and end of the volume is a description of the miniatures in French, dated 1866.

From the collection of Henri Bordes.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

4to, original blue velvet covers, gilt edges. In a modern case of red levant morocco.

A beautiful French Book of Hours written in the latter part of the fifteenth century, in gothic letters upon fine vellum. 171 × 115 mm.

There are 217 leaves, including 12 for the Calendar, with 15 lines to the page. It contains 14 large and 5 small miniatures, 3 of the latter within borders, 24 elaborately painted miniature borders in the Calendar, and 34 scenes of skull and cross-bones in the borders.

On all of the pages of the Calendar are depicted subjects appropriate to the months, the text being in the centre in letters of burnished gold, red and blue. On the verso of each leaf is a sign of the zodiac. From folios 13–148 and 207–217 there are side borders accompanying the text, composed of flowers, foliage, fruit, and scrolls in bright colours on a ground of gold, dark brown, and red. The pages of the Office of the Dead (folios 149–206) have side borders composed of skulls and bones in *camaïeu gris* on a black ground, introducing the figures of Job, Satan, Death carrying a coffin, Death with a spear, bishops, monks, angels, etc. The borders surrounding the large miniatures are of architectural design in *camaïeu d'or*, or floral in colours on a gold ground.

The subjects of the large miniatures are 1. (F. 13 r.) St. John the Evangelist on Patmos; full-page in a narrow gold border. 2. (F. 29 r.) The Annunciation; within an architectural tablet. 3. (F. 58 r.) The Visitation of Elizabeth; half-page, with a charming landscape in the background. The lower part of the page contains a border of red and white flowers on a ground of azured gold. This arrangement of border is characteristic of the present manuscript and rather unusual. 4. (F. 72 r.) The Nativity; half-page, with border similar in effect to the one surrounding No. 3. 5. (F. 79 v.) The Announcement to one Shepherd; half-page, with lower border of red roses on a gold ground. 6. (F. 85 r.) The Adoration of the Magi, one of whom is black; a full-page painting representing the manger with Corinthian columns. The border is of jewels on a ground of *camaïeu d'or*. 7. (F. 90 r.) The Presentation in the Temple; of half-page size, containing the Virgin and Child, Joseph, Simeon, and Salome, with border similar to No. 3. 8. (F. 96 r.) The Flight into Egypt; full-page with a beautiful landscape in the background, the border jewelled. 9. (F. 104 r.) The Coronation of the Virgin;

half-page with lower floral border. 10. (F. 111 r.) David praying at the entrance to a cave; within an architectural border containing in the pediment the head of Christ surrounded by a wreath of laurel. 11. (F. 133 r.) The Crucifixion; full-page within a gold border; the Virgin and St. John at the foot of the Cross. 12. (F. 142 r.) The Descent of the Holy Spirit; half-page. 13. (F. 149 r.) Death sitting in a coffin; a jewelled border surrounded by a second design of violets and skulls and bones in gold. 14. (F. 207 v.) "C'est la mesure de la playe ñre Seigneur," a curious representation of Christ's wound enclosed in a golden vessel and upheld by two kneeling angels, the whole within an elaborate architectural border of *camaïeu d'or*.

The small miniatures represent St. Luke, St. Matthew, and St. Mark (in the borders on folios 14 v., 16 r., and 18 r.), the Virgin and Child (19 v.), and the Virgin (24 r.).

The colouring and perspective of all the exquisite miniatures in this manuscript are suggestive of the school of Touraine.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

4to, red levant morocco delicately tooled in an intricate design of fillets and dots in compartments with mosaic ornaments of dark green and citron morocco, the tooling suggestive of Le Gascon; doubled with brown morocco, wide dentelle borders, red moiré silk guards, gilt edges, by Capé. In a red morocco case with old silver clasps.

A beautiful French Book of Hours written in gothic characters upon vellum in the latter part of the fifteenth century. 167 × 122 mm.

There are 169 leaves, including 12 for the Calendar, 15 lines to the page, with the exception of folio 13, which has 18 lines in different calligraphy from the rest of the volume. It contains 9 large miniatures with oval tops and numerous illuminated initials.

Each painting is surrounded by a border of flowers, fruit, scrolls, birds, insects, etc., in compartments on a gold or white ground. The pages of text have side borders of similar design.

The subjects of the large miniatures are 1. (F. 13 r.) St. John the Evangelist on Patmos. 2. (F. 49 r.) The Nativity. 3. (F. 56 r.) The Announcement to the Shepherds. 4. (F. 61 r.) The Adoration of the Magi. 5. (F. 69 r.) The Flight into Egypt. 6. (F. 77 r.) The Coro-

nation of the Virgin. 7. (F. 83 r.) King David praying. 8. (F. 103 v.) St. Veronica and the emblems of the Passion. 9. (F. 112 r.) St. Bernard of Clairvaux seated writing at a desk beside which stands the devil tempting him.

All of the miniatures are well painted, the first one evidently by a different artist from the others, and in more delicate colours.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

4to, old red morocco, the arms of Jean du Bouchet, Conseiller du Roi (d. about 1685*), on both sides, a monogram in the corners and in the back panels, gilt edges.*

A French Book of Hours written in the latter part of the fifteenth century in large and small gothic letters upon vellum. 145 × 93 mm.

It contains 189 leaves, 12 being for the Calendar, a blank leaf (117), and a frontispiece having on the verso a full-page miniature of the owner of the manuscript kneeling in prayer, in a semi-open chapel commanding a view of a walled town; St. John the Evangelist and St. John the Baptist are standing behind him. At the top of the chapel are his arms; on the recto of the leaf is another escutcheon (fourteen ermines and crescents on a silver ground) surrounded by interlacing ribbons of red and gold, with the initials "L. I." in the four corners. The illumination on this page appears to have been added at a later date.

There are 11 other beautiful half-page miniatures with oval tops, and 1 historiated initial (f. 54 r.) depicting the Visitation of Elizabeth. Around these 12 miniatures are borders of fruits, flowers, birds, and grotesques in brilliant colours heightened with gold. The initial letters throughout the volume are remarkable for their variety of design and colour.

The subjects of the 11 miniatures are 1. (F. 42 r.) The Annunciation; the border on this page is the only one on a gold ground. 2. (F. 68 r.) The Nativity. 3. (F. 73 r.) The Announcement to the Shepherds. 4. (F. 77 r.) The Adoration of the Magi. 5. (F. 81 r.) The Presentation in the Temple. 6. (F. 85 r.) The Flight into Egypt; a city beside a river in the background, the devil (?) plunging through the air. 7. (F. 93 r.) The Coronation of the Virgin. 8. (F. 118 r.) King David praying before an altar in a chapel. 9. (F. 143 v.) The Crucifixion;

one of the soldiers bears a pennant with the split-eagle device. 10. (F. 148 r.) The Descent of the Holy Spirit. 11. (F. 152 r.) Death slaying his victims; an unusual composition depicting a street scene, two dead on the ground, a youth about to receive the arrow of Death, who is in the form of a cadaver with a dagger in his left hand. The brilliant red of these two weapons is characteristic of several of the paintings in this volume. All of the illuminations are beautifully executed, with microscopic attention to detail.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

8vo, brown levant morocco covered with a Grolieresque design of interlacing bands in green enamel, with red and white enamel ornaments, gilt tooled in fillets and azured arabesques, vellum linings, gilt edges, by Duru. In a case of red morocco.

A French Book of Hours executed in gothic characters upon fine vellum in the latter part of the fifteenth century. 157 × 112 mm.

There are 158 leaves, 12 containing the Calendar, with 21 lines to the page. The illuminations are 9 exquisitely painted miniatures in borders of architectural design or in the form of frames in gold shaded with red against a background of shaded red or dark green. Throughout the volume are numerous large and small initial letters in gold on a ground of blue or red, four of them being historiated in *camaïeu bleu* on a ground of *camaïeu bistre*.

The subjects of the miniatures are 1. (F. 25 r.) The Annunciation. 2. (F. 41 r.) The Visitation of Elizabeth. 3. (F. 51 r.) The Descent of the Holy Spirit. 4. (F. 52 v.) The Nativity. 5. (F. 58 v.) The Announcement to the Shepherds. 6. (F. 65 v.) The Presentation in the Temple; of exquisite softness of colour. 7. (F. 70 r.) The Flight into Egypt; an original and charming composition showing Joseph, the Virgin and Child afoot, Joseph with a pack on his back. 8. (F. 89 r.) King David in prayer, his left hand raised, his right resting on his harp. 9. (F. 105 v.) "Les trois vifs et les trois morts," one of the figures of Death showing a youth his reflection in a mirror.

In five of the miniatures are charming little landscapes suggestive of the school of Touraine. All of the paintings are highly finished, with exquisite softness and harmony of colouring.

HORÆ BEATÆ MARIÆ VIRGINIS. Circa 1477.

Small 4to, red morocco richly tooled in pointillé panels, with clasps and gilt edges, by Le Gascon. In a modern case of green morocco.

A superb French Book of Hours written in large and small gothic letters upon fine vellum about 1477 for Anne de Beaujeu, daughter of Louis XI, by whose command it was probably executed. as he had caused one of a similar character to be made for Marie de Clèves, Duchesse d'Orléans, mother of Louis XII. 147 × 108 mm.

It consists of 332 leaves, 6 containing the Calendar, with 10 lines to the page. There are 107 full-page miniatures surrounded by gold borders, 24 small paintings in the Calendar, and hundreds of illuminated initials and finials.

The subjects of the large miniatures are 1. (F. 7 v.) The Virgin praying in the Temple; she is seated, while an angel kneels beside her; in the portico is a large number of other worshippers. This miniature. which is circular in form, is surrounded by a wreath of roses. 2. (F. 11 v.) Christ's Triumphal Entry into Jerusalem. 3. (F. 15 v.) The Platting of the Crown of Thorns. 4. (F. 19 r.) The Crucifixion with the two thieves; a crowd of Roman soldiers surrounding the Cross. 5. (F. 22 v.) Christ's Descent into Hell. 6. (F. 27 r.) St. John the Evangelist on Patmos. 7. (F. 29 v.) St. Luke painting the portrait of the Virgin, who stands before him in the attitude of prayer; on a panel in the wall of the room is painted in *camaïeu gris* the Annunciation. 8. (F. 32 v.) St. Matthew. 9. (F. 35 v.) St. Mark. 10. (F. 37 v.) A half-length painting of Christ, crowned with thorns and bleeding; opposite 11. (F. 38 r.), as a pendant, the Virgin contemplating him in the attitude of prayer. 12–13. (Ff. 42 v.–43 r.) The Annunciation, a double-paged painting of a panelled room containing statues in niches; behind the Angel, at the left, kneels a young Princess of about sixteen years, presumably Anne de Beaujeu, clad in a red gown embroidered with gold and trimmed with fur, wearing a pointed black head-dress with a veil, her wasp-like figure bent backward. Behind her is a parted curtain of blue embroidered with the fleurs-de-lys of France. On the verso of folio 43 is an initial letter containing the arms of France. 14. (F. 46 v.) God the Father blessing Adam and Eve in the Garden of Eden; in the background a gothic fountain. 15. (F. 48 v.) Eve offering the Apple

to Adam. 16. (F. 51 r.) God the Son seated on a rainbow in the midst of the Firmament. 17. (F. 54 v.) A child kneeling in prayer to God the Father, who appears in the sky, above a lake. 18. (F. 57 r.) A King (David?) talking with a Prophet (Nathan?) in a marble hall, at the end of which is a painting in *grisaille* of the Assumption of the Virgin. 19. (F. 61 r.) Korah, Dathan, and Abiram (revolting against Moses) swallowed up in the earth. 20. (F. 63 v.) The Transfiguration. 21. (F. 65 v.) The transportation of the Ark on an ox-cart from Kirjath-jearim in the presence of David and the chosen men of Israel. 22. (F. 68 v.) The Death of Uzzah, son of Abinadab, for having touched the Ark. 23. (F. 71 v.) The Ark borne into the Tabernacle of Zion at Jerusalem, David heading the procession "girded with a linen ephod and playing a harp." 24. (F. 77 v.) The entire Universe kneeling in homage to Christ, who appears in the sky in a blaze of glory. In the foreground is King Louis XI, clad in a blue robe covered with fleurs-de-lys; in the background are the towers of the Château de Loches, the favourite residence of Anne de Beaujeu. 25. (F. 81 v.) The Visitation of Elizabeth. 26. (F. 82 v.) The Prophet Nathan approving David's purpose to build a Temple for the Ark. 27. (F. 84 v.) God speaking to Samuel as he lay asleep beside the Ark of the Tabernacle. 28. (F. 86 v.) David talking with the Prophet Nathan and other old men; in the background a castle on an island. 29. (F. 89 v.) Nebuchadnezzar causing Shadrach, Meshach, and Abednego to be cast into the fiery furnace; the Angel delivering them. 30. (F. 93 r.) Devotees rendering homage to Christ, enthroned on a rainbow in the sky. 31. (F. 98 r.) The Virgin and the Infant Christ; a very fine painting, probably a portrait of Anne de Beaujeu. 32. (F. 99 v.) St. John the Baptist in the Desert; a company of horsemen approaching. 33. (F. 104 r.) The Nativity. 34. (F. 105 r.) The Virgin seated at prayer in a gallery, the niches of which contain statues of saints; Joseph approaching her in the background. This painting is presumably another portrait of Anne de Beaujeu. 35. (F. 106 r.) God demanding the sacrifice of Isaac by Abraham. 36. (F. 108 r.) Jacob wrestling with the Angel beside his ladder. 37. (F. 110 v.) Four kings and their subjects in prayer; the scene is an open country, with a castle on an island in the background. 38. (F. 114 r.) The Announcement to the Shepherds. 39. (F. 115 v.) Esau, garbed as a hunter, presenting a dish of venison to his father Isaac, who is in bed. 40. (F. 117 r.) Rebekah

giving Jacob a dish of "savoury meat" to present to Isaac, thus obtaining his blessing. 41. (F. 119 r.) A battle-scene; in the background a fortress on a high rock. 42. (F. 123 v.) The Adoration of the Magi. 43. (F. 125 r.) A devotee offering the image of a man (his soul?) before the altar. 44. (126 v.) Jacob setting the pilled rods before his flocks at the watering-trough. 45. (F. 128 v.) A bonfire and banquet in a street. 46. (F. 132 v.) The Presentation in the Temple. 47. (F. 134 r.) A procession of people, apparently on their way to market. 48. (F. 135 v.) Nathan rebuking David for his sin against Uriah. 49. (F. 137 r.) Street dances in a public square. 50. (F. 141 r.) The Flight into Egypt. 51. (F. 142 r.) Christ seated at the right hand of God the Father. 52. (F. 144 r.) King David addressing children at the entrance to his palace, — "Laudate pueri Dominum." 53. (F. 146 r.) A procession arriving at the doors of a gothic cathedral. 54. (F. 148 r.) The building of Solomon's Temple. 55. (F. 149 v.) King David leading children in song. 56. (F. 152 r.) The Virgin and Child in celestial glory, surrounded by angels. 57. (F. 157 v.) The Death of the Virgin; God the Father appearing in glory, holding in His arms the soul of the Virgin, in the form of a little girl. 58. (F. 158 v.) The Virgin receiving a palm from the hands of an angel. 59. (F. 160 v.) The Entombment of the Virgin. 60. (F. 162 v.) The Assumption of the Virgin. 61. (F. 165 r.) The Virgin enthroned with Christ. 62. (F. 186 r.) The Agony in the Garden. 63. (F. 188 r.) Christ before Pilate. 64. (F. 190 r.) Christ blindfolded and buffeted. 65. (F. 192 r.) The Bearing of the Cross. 66. (F. 194 r.) The Crucifixion; a different scene from miniature No. 4, with fewer soldiers. The centurion holds a shield on which are the initials "P. R." in gold on a red ground. 67. (F. 196 r.) The Descent from the Cross. 68. (F. 198 r.) The Anointing of Christ preparatory to the Entombment. 69. (F. 200 r.) The Resurrection. 70. (F. 202 v.) The Ascension. 71. (F. 204 r.) The Descent of the Holy Spirit. 72. (F. 205 v.) The Virgin and holy women taking leave of the Apostles. 73. (F. 207 r.) Peter baptizing the five thousand converts. 74. (F. 208 r.) Ananias and Sapphira before Peter. 75. (F. 209 v.) The Death of Ananias. 76. (F. 211 r.) David and Bathsheba. 77. (F. 213 v.) Ahasuerus receiving Esther as queen; the walls of the apartment covered with blue hangings containing in gold the letters "A H. V." 78. (F. 216 v.) Uriah receiving the message from King David. 79. (F. 221 r.) The Departure of Uriah

and his warriors. 80. (F. 225 r.) The Death of Uriah. 81. (F. 230 v.) King David prostrate before the Prophet Nathan in repentance of his sin against Uriah. 82. (F. 232 v.) King David praying in the mountains; in the sky an angel bearing a sword. 83. (F. 236 r.) The Virgin and Christ enthroned and adored by saints. 84. (F. 245 r.) Death holding an arrow and issuing from a tomb. 85. (F. 247 r.) Saul seeking David in the Cave of Adullam. 86. (F. 249 r.) Jacob's Ladder. 87. (F. 250 v.) The Punishments of Purgatory and Hell. 88. (F. 252 v.) A Princess, presumably Anne de Beaujeu, going to mass, attended by her ladies-in-waiting. 89. (F. 255 r.) A Funeral Procession entering a church. 90. (F. 257 r.) A dying man attended by three monks. 91. (F. 261 v.) A Burial Service in the choir of a church. 92. (F. 264 r.) David and his warriors entering the camp of King Saul, who is asleep in his tent. 93. (F. 267 r.) King David praying to God, who appears in the sky. 94. (F. 269 v.) King David, armed as a warrior, praying in an open field; beside him is a lion. 95. (F. 277 r.) Dives, the rich glutton, and Lazarus lying at his door. 96. (F. 279 r.) The Death of Dives and Lazarus. 97. (F. 283 r.) Samuel anointing Saul king. 98. (F. 290 v.) The Parable of the good Samaritan: the four thieves attacking the man are dressed as warriors. 99. (F. 295 r.) Paul (?) preaching to converts. 100. (F. 298 r.) The Parable of the good Samaritan concluded: the Samaritan taking the victim on an ass to an inn. 101. (F. 307 r.) King David, dressed as a warrior, praying to God; in the foreground is the abyss of Hell with its victims, illustrating the allusion in the text "Libera me Domine de viis inferni." 102. (F. 311 r.) Elijah ascending to Heaven in a Chariot of Fire, Elisha kneeling on the ground; both clad in the garb of monks. 103. (F. 314 r.) King David (?) and the Prophet Nathan (?). 104. (F. 317 v.) An angel ministering to a prophet (?) recumbent on the ground. 105. (F. 321 r.) The Celebration of Mass in the choir of a church. 106. (F. 32 r.) The Martyrdom of St. John the Baptist; Salome standing ready to receive his head, Herod and Herodias at table in the background. 107. (F. 329 r.) The Torments of Purgatory and Hell.

The 24 small miniatures in the Calendar, depicting scenes appropriate to the months and the signs of the zodiac, are at the bottom of the pages, and nearly square. The latter are painted in *camaïeu bleu* heightened with gold.

The miniatures in this manuscript were painted by several artists of the school of Touraine, the finest being undoubtedly the work of Jehan Foucquet, who, in 1477, the probable date of execution of the volume, was about sixty years of age. The composition of the paintings, the richness and elaboration of architectural detail, the predilection for blue in the colouring of the costumes, and the lavish use of gold, especially in armour, are all characteristic of Foucquet. Moreover, the face of St. Luke (folio 29 v.) resembles the enamel portrait of him in the Louvre.

There are several indications that the manuscript was intended for Anne de Beaujeu; her portrait appears several times, both in her own person and as the Virgin Mary (folios 7, 42, 98, 105, 253), and in several landscapes is a representation of her favourite residence, the Château de Loches (folios 77, 108, 126, 144, and 211). The figure of David in armour (folios 269 and 307), with blond hair and beard, appears to be the portrait of Pierre de Beaujeu, her husband.

The variety of subjects in this manuscript, including secular and Biblical scenes from both the Old and the New Testament, make it one of the most interesting in the present collection. It was formerly in the collection of Ambroise Firmin-Didot.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

Small 4to, old green Renaissance velvet over oak boards, gauffred gilt edges. In a modern case of brown morocco.

A beautiful French Book of Hours written in gothic characters upon fine vellum at the end of the fifteenth century. 171 × 118 mm.

There are 118 leaves, including 6 for the Calendar, with 21 lines to the page; also 12 large and 29 small miniatures, including 24 in the Calendar. The borders, painted in delicate colours and gold, are composed of foliage, scrolls, birds, and insects, and are remarkable for their exquisite finish and arrangement. In the Calendar they are trilateral, having small miniatures on the outer margins and at the bottom of the pages. They extend only across the bottom of pages containing large miniatures, and along the side of pages of text, the design being the same on the recto and the verso of the leaves. Folios 7–10, containing small miniatures, have trilateral borders of a different design, but of equally fine technique: flowers, scrolls, etc., in brilliant colours in compartments on a gold or white ground.

The subjects of the large miniatures are 1. (F. 15 r.) The Annunciation. 2. (F. 23 r.) The Visitation of Elizabeth. 3. (F. 32 r.) The Crucifixion. 4. (F. 38 v.) The Descent of the Holy Spirit. 5. (F. 34 v.) The Nativity. 6. (F. 41 r.) The Announcement to the Shepherds. 7. (F. 46 r.) The Adoration of the Magi. 8. (F. 50 v.) The Presentation in the Temple. 9. (F. 55 v.) King Herod before a mother who has lost her child in the Massacre of the Innocents, — an unusual subject depicted with wonderful facial expression. 10. (F. 61 v.) The Coronation of the Virgin. 11. (F. 67 r.) King David watching Bathsheba. 12. (F. 80 r.) Job and his three Comforters.

The 24 small miniatures in the Calendar represent the zodiacal signs and scenes appropriate to the months, the remaining 5 depict the four Evangelists and the Virgin and Child.

Two artists evidently illuminated this manuscript, the more skilful having painted the large miniatures, which are remarkable for breadth and boldness of treatment. The facial expression is especially interesting, the perspective is good, and the colouring brilliant, gold being used in profusion.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

[*Recto of folio* 36] Hore intemerate Virginis marie fecundum vſum Romane curie. [Colophon] Horas prefentes fecit facere litteratiſſimus vir magiſter franciſcus d' mello pro forore ſua domina maria Manuel. 8*vo*, *old Italian red morocco, back and sides covered with elaborate tooling in panels, fan-shaped ornaments in the corners and centre, the intervals filled with angels' heads, cocks, fleurs-de-lys, insects, and foliage, gilt edges. Interleaved with green silk and in an old green morocco case tooled in fan-shaped ornaments.*

An exquisite French Book of Hours written in large and small roman characters in black, red, blue, and burnished gold upon vellum in the latter part of the fifteenth century for Domina Maria Manuel. 201 × 134 mm.

There are 188 leaves, 12 being for the Calendar, with 20 lines to the page. It contains 25 large and 56 small miniatures, including 24 of unusually large size in the Calendar.

The borders, which surround every page, are remarkable for their variety of design, richness of colour, and perfection of finish. They are composed of flowers, foliage, fruit, grotesques, chimeras, vases, scrolls, columns, birds, and snails, in brilliant colours on a ground of gold, brown, blue, red, or grey studded with dots of red, brown, or gold, geometrical compartments of gold being frequent. In eleven of the borders are the initials "F. M.," of Francisco de Mello, who, according to the colophon, caused the manuscript to be executed for his sister. On folios 60 and 134 recto and 90 verso are the initials "A. S." On the last page are the illuminated arms of the owner.

The large miniatures are surrounded by shaded gold borders of architectural design; their subjects are 1. (F. 13 r.) The Virgin instructing the young Jesus from a book, He standing beside her, a detailed landscape in the background. 2. (F. 26 r.) The Betrayal. 3. (F. 36 v.) Christ before Pilate. 4. (F. 37 r.) The Annunciation. 5. (F. 51 v.) The Scourging. 6. (F. 52 r.) The Visitation of Elizabeth; Joseph accompanying Mary. 7. (F. 61 v.) The Platting of the Crown of Thorns. 8. (F. 62 r.) The Nativity. 9. (F. 65 v.) Pilate washing his hands of Christ. 10. (F. 66 r.) The Announcement to the Shepherds. 11. (F. 69 v.) Christ bearing the Cross. 12. (F. 70 r.) The Adoration of the Magi. 13. (F. 73 v.) The Crucifixion. 14. (F. 74 r.) The Presentation in the Temple. 15. (F. 77 v.) The Descent from the Cross. 16. (F. 78 r.) The Flight into Egypt; Mary and the Child on a grey palfrey with black and gold trappings, two angels following them, a beautifully painted landscape in the background. 17. (F. 84 v.) The Entombment, rocks and a castle in the background; the expression of sorrow on the faces is especially remarkable. 18. (F. 85 r.) The Assumption of the Virgin. 19. (F. 91 v.) The Virgin surrounded by her attributes, God the Father at the top of the painting. 20. (F. 100 v.) The Meeting of Joachim and Anna. 21. (F. 106 r.) The Resurrection, including all the symbols of the Passion. 22. (F. 110 r.) The Holy Grail, supported by two Angels. 23. (F. 118 v.) The Descent of the Holy Spirit. 24. (123 r.) David praying, an Angel in the sky bearing a sword and a skull. 25. (F. 140 r.) The Raising of Lazarus. Nos. 2, 3, 5, 7, 9, 11, 13, 15, 17, and 25 are in *camaïeu gris* heightened with gold.

Besides the 24 miniatures at the top of the 12 leaves in the Calendar, 32 small paintings are scattered throughout the text, chiefly beginning

with folio 171 verso. They include St. Roch, St. John the Evangelist on Patmos, St. Luke, St. Matthew, St. Mark, St. Veronica. St. Bernard, St. Gregory, St. Michael, Sts. Peter and Paul, St. Laurence, St. Sebastian, St. Stephen, St. George, St. Christopher, St. Ambrosius, St. Jerome, St. Augustine, St. Francis of Assisi, St. Anthony of Padua, St. Dominick, St. Benedict, St. Catherine, St. Lucia, St. Barbara, St. Agatha, St. Apollonia, St. Mary Magdalene, St. Ursula, St. Genevieve, St. Anna.

The miniatures in this elaborate manuscript were evidently painted by two different artists, as the large ones are superior in execution to the others. The colouring is brilliant, gold being freely used. The number of Italian saints mentioned in the text indicates that it was intended for use in Italy.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

4to, original vellum covers.

A beautifully written French Book of Hours executed in gothic characters upon vellum in the latter part of the fifteenth century. 168 × 118 mm.

There are 177 leaves, including 11 for the Calendar, the first folio of which is lacking, and 16 lines to the page. It contains 26 small miniatures painted with great delicacy of execution, each surrounded by a rich border of flowers, fruit, insects, and foliage in *camaïeu gris* and *d'or* on a ground of dull gold, grey, or delicate green. Besides these 26 borders there are 13 more of a similar character on pages containing historiated initials, in *camaïeu gris* and *d'or* on a dull gold or coloured ground.

The subjects of the miniatures, which measure 29–36 × 23–34 mm., are 1. (F. 12 r.) The Pietà. 2. (F. 13 v.) The Virgin and Child standing. 3. (F. 17 v.) The Virgin and Child seated. 4. (F. 20 r.) The Trinity, a curious design of three golden points in a grey vapour outlined with rose. 5. (F. 21 r.) St. John the Baptist. 6. (F. 22 r.) Christ's face outlined by angel's heads, painted in gold on a dull red ground. 7. (F. 23 r.) St. Michael. 8. (F. 23 v.) St. Nicholas. 9. (F. 24 r.) St. Francis of Assisi. 10. (F. 25 r.) St. Anthony of Padua. 11. (F. 25 v.) St. John the Evangelist with the ciborium. 12. (F. 26 r.) St. Sebastian. 13. (F. 27 r.) St. Jerome. 14. (F. 28 r.) St. Anna and the Virgin Mary

with the Child. 15. (F. 29 r.) St. Catherine. 16. (F. 29 v.) St. Agnes. 17. (F. 30 v.) St. Apollonia. 18. (F. 31 r.) St. Elizabeth of Hungary. 19. (F. 32 r.) St. Barbara. 20. (F. 33 r.) St. Mary Magdalene. 21. (F. 34 r.) St. Margaret. 22. (F. 34 v.) St. Leonard. 23. (F. 49 r.) St. John the Evangelist on Patmos. 24. (F. 51 r.) St. Luke. 25. (F. 53 r.) St. Matthew. 26. (F. 55 r.) St. Mark.

This manuscript is remarkable for the variety of flowers in its borders and for the delicacy of colouring and composition in all of the illuminations. The landscapes in the miniatures are painted in *camaïeu gris* and the background is chiefly rose or red ornamented with gold flowers.

HORÆ BEATÆ MARIÆ VIRGINIS. 1484–1486.

Small 4to, red velvet over old oak boards, vellum linings, gilt edges.

A very beautiful French Book of Hours written in gothic letters upon the finest vellum in the latter part of the fifteenth century for Katherine d'Armagnac, second wife (1484–86) of Jean II, duc de Bourbon et d'Auvergne, called "the Good," and also "the Scourge of the English." 163 × 116 mm.

There are 144 leaves, including 6 for the Calendar, folios 12 and 21 being blank, with 21 lines to the page. It contains 13 large miniatures and 24 small ones in the Calendar, 2 on each page, representing scenes appropriate to the months and the signs of the zodiac, and forming a side border 78 mm. in height, with a dividing compartment of flowers in colours on a gold ground. There are 135 other lateral borders of flowers and scrolls in gold and colours, blue predominating, introducing birds, animals, insects, human figures, and chimeras. When borders occur on the recto and verso of a leaf, they are of the same design, but reversed, so that when held to the light, the effect is of one border intensified in colour. This characteristic is rather unusual. Around the large miniatures are similar borders, introducing flower-pots, trunks of trees, blank escutcheons (folios 41 v., 62 v., and 77 r.), and, on nine leaves, the intertwined initials "I" and "K," for Jean and Katherine. On folio 59 recto is an unusual trellis and grape-vine border, which is repeated in the side border on the verso of the leaf. At the bottom of folio 27 recto are painted a stag and a hind, the emblems of the house of Bourbon.

The subjects of the 13 exquisite large miniatures, which measure 73 × 49 mm., and are oval at the top, are 1. (F. 27 r.) The Annunciation, with rich architectural detail. 2. (F. 41 v.) The Visitation of Elizabeth, two wooden houses with the gables and round chimneys of Touraine and a charming landscape, in perfect perspective, in the background. 3. (F. 51 r.) The Nativity, painted in blue, brown, and *camaïeu d'or*, a night-scene, showing the stars through the dilapidated roof. 4. (F. 55 r.) The Announcement to the Shepherds, another marvellously painted night-scene, the angel in gold heightened with red against a blue, starry sky. 5. (F. 59 r.) The Adoration of the Magi, the setting sun in the background. 6. (F. 62 v.) The Presentation in the Temple. 7. (F. 66 r.) The Flight into Egypt, an exquisite landscape in the distance. 8. (F. 72 r.) The Coronation of the Virgin. 9. (F. 77 r.) The Crucifixion. 10. (F. 80 r.) The Descent of the Holy Spirit. 11. (F. 83 r.) The Last Judgment, Christ seated on a rainbow, His feet on a smaller one, angels holding the symbols of the Passion above, the elect and the damned below. 12. (F. 96 r.) Job and his three Comforters, his wife in the background, a landscape in the distance. 13. (F. 143 r.) The Virgin, crowned as a Queen and attended by angels, administering the sacrament to St. Avoie (Avia) through the barred window of a prison, — perhaps a unique representation of this saint.

The large miniatures, painted by a different artist from the one who executed the small ones, are worthy of a Foucquet. They belong to the school of Touraine, and, in colouring, composition, delicacy of finish, and perspective, exemplify the perfection of fifteenth century art.

In the Calendar, which is written in small characters in black, blue, and red, in Latin, occur the names of five Bishops of Mans: St. Aldric (Jan. 7), St. Julien, the first Bishop (Jan. 27), St. Tiburce (April 16), St. Liboire (June 9), and St. Pavace (July 24); and of three Bishops of Angers: St. Aubin (March 1), St. Maurille (Sept. 13), and St. René (Nov. 12). As each one of these names is followed by that of the episcopal see occupied by the bishop, it is probable that the manuscript was executed in Maine or in Anjou.

The face of the Virgin (folios 27, 41, 51, 59), always the same, appears to have been drawn from life and not from the imagination. It may be the portrait of the Duchesse de Bourbon.

The text of this Book of Hours is rather exceptional in that it contains a number of French prayers in verse, *e. g.*, one to St. Catherine

(folio 22), seventy-one lines beginning "Mon âme et mon corps te présente"; two to St. Avoie, in French and Latin; two prose prayers to Christ (folios 135–138), one of which proves again that the manuscript was executed for a woman, "Beau Sires Dieux soyez debonnaire à moy *pecheresse*"; a prayer to the Virgin (folios 138–139) composed of fifty-six verses beginning, "Doulce Vierge Marie"; and another prose prayer (folios 139–142).

At the foot of the first page of the Calendar is the partially erased signature "Pierre Vischer à Basle, 1793."

From the collection of Ambroise Firmin-Didot.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

4to, old red morocco tooled in fillets, the arms of Philippe, Comte de Béthune (d. 1649), on both covers, his interlaced initials "P. P.," crowned, with "s fermé" in the corners of the sides and the crowned initials on the back, gilt edges. In a wrapper of dark red striped silk and satin.

A French Book of Hours written in gothic letters upon vellum for Louis de Bruges, seigneur de la Gruthuyse (1422–92), whose initials "L. B." occur in twenty-four borders in blue on a gold ground. 175 × 120 mm.

There are 143 leaves, 6 being for the Calendar, with 22 lines to the page. It contains 13 full-page and 44 small miniatures, including 12 in the Calendar, and numerous floriated initials.

All of the pages of text except the last two have side borders of flowers, foliage, scrolls, fruit, insects, grotesques, and chimeras, in brilliant colours and gold, arranged in compartments. The large miniatures are in architectural borders of dull gold and red. Their subjects are 1. (F. 7 r.) St. John the Evangelist on Patmos. 2. (F. 11 v.) The Virgin and Child enthroned, on each side an angel playing a musical instrument. 3. (F. 17 r.) The Annunciation; a dove resting upon the Virgin's head. 4. (F. 31 r.) The Visitation. 5. (F. 43 r.) The Announcement to the Shepherds. 6. (F. 46 v.) The Adoration of the Magi, one of whom is black. 7. (F. 50 r.) The Presentation in the Temple. 8. (F. 53 r.) The Flight. 9. (F. 58 v.) The Assumption of the Virgin, who stands upon a crescent supported by two angels. 10. (F. 73 r.) The Descent of the Holy Spirit. 11. (F. 76 r.) David and

Bathsheba. 12. (F. 89 r.) Job and his Comforters. 13. (F. 124 v.) St. Christopher.

The 12 small miniatures in the Calendar are at the top of the pages, and represent scenes appropriate to the months, a sign of the zodiac being in the sky of each painting, — an unusual occurrence. The remaining 32 miniatures are scattered throughout the text, chiefly between folios 120 and 140. The subjects are St. Luke, St. Matthew, St. Mark, the Pietà, Christ crowned with thorns and bound, St. Bernard, St. Michael, St. John the Evangelist, Sts. Peter and Paul, St. James the Major, St. Bartholomew, St. Stephen, St. Laurence, St. Sebastian, St. Ives of Bretagne, St. Nicholas, St. Claudius, St. Anthony of Padua, 10,000 Martyrs, St. Leonard, St. Anna and the Virgin Mary, St. Mary Magdalene, St. Catherine, St. Margaret, St. Barbara, St. Apollonia, St. Avia, St. Genevieve, the 11,000 Virgins, St. Gregory, the Virgin and Child, and God the Father.

The paintings are interesting because of their quaintness of composition and freshness of colour.

The Calendar and some of the rubrics are in French, including the Indulgence of Pope Boniface on folio 142 verso.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

Small 8vo, old French brown morocco, gilt back, gilt edges. In its original case of mottled calf.

A beautiful little Norman French Book of Hours written in gothic letters upon the finest abortive vellum at the end of the fifteenth century. 85 × 63 mm.

It consists of 249 leaves, of which 12 contain the Calendar, with 13 lines to the page. There are 11 large and 6 small miniatures, also 44 borders, including 12 with paintings on the rectos of the folios of the Calendar. These represent scenes appropriate to the months with the signs of the zodiac in the sky. The large miniatures and the pages opposite are surrounded by borders of brilliant flowers, birds, and insects, on a dull gold ground or of architectural design. The small miniatures have trilateral borders. There are numerous large and small initial letters painted in *camaïeu gris* and *d'or* on a coloured ground.

The subjects of the large miniatures are 1. (F. 15 v.) The Crucifixion. 2. (F. 25 v.) The Descent of the Holy Spirit. 3. (F. 75 v.) The Visita-

tion of Elizabeth. 4. (F. 91 v.) The Nativity, a curious composition showing the Virgin within the manger and Joseph outside of the door. 5. (F. 98 v.) The Announcement to the Shepherds. 6. (F. 105 v.) The Adoration of the Magi, one of whom is black; the scene is the same as in No. 4. 7. (F. 112 v.) The Presentation in the Temple. 8. (F. 119 v.) The Massacre of the Innocents; a Norman castle in the background. 9. (F. 130 v.) The Flight into Egypt. 10. (F. 160 v.) David praying; a Norman castle with a moat and drawbridge in the background; the borders on this and the opposite page are of architectural design in *camaïeu d'or* and colours, jewels being introduced as ornaments. 11. (F. 188 v.) A curious death-scene preceding "Vigilie mortuorum"; a nude corpse on the ground surrounded by wild animals; in the background a representation of the Trinity, — God the Father in the sky, the Infant Christ and the Holy Spirit kneeling.

The 6 small miniatures, which measure about 20 × 20 mm., depict St. John the Evangelist in Patmos, St. Luke, St. Matthew, St. Mark, the Pietà (f. 150), painted in *camaïeu d'or* on a blue ground, and the Virgin Mary with another saint (f. 155 v.), painted in *camaïeu d'or* on a green ground.

All of the illuminations are finely executed and of extreme delicacy.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

12mo, green morocco, side panels and back delicately tooled in scrolls, flowers, dots, and other small ornaments, lined with rose moiré silk, gilt edges, by Derome the younger, with his ticket. In a modern case of brown levant morocco.

An exquisite French Book of Hours written in gothic characters upon fine vellum in the latter part of the fifteenth century. 150 × 106 mm.

There are 165 leaves (folios 75, 108, 138, and 163–165 blank except for the side borders), including 12 for the Calendar, with 16 lines to the page. It contains 37 large and 6 small miniatures, also 19 borders with 35 small paintings. All of the pages of text have lateral borders of flowers and scrolls in colours on a dull gold ground, and beginning with folio 139, each large miniature has a similar border. There are also numerous initial letters in red, blue, and gold.

Directly following the Calendar, on folio 13 recto, are 5 small miniatures, of the four Evangelists and the Martydom of St. Hippolytas.

At the foot of folio 17 verso is a curious spherical miniature of Christ with raised hands showing the stigmata, painted in white with pale red dots, and surrounded by a dull gold border.

The subjects of the large miniatures are 1. (F. 18) The Annunciation, the border containing 7 small miniatures, one of which represents the marriage of the Virgin and Joseph. 2. (F. 34) The Visitation of Elizabeth, the border containing 4 small miniatures representing John the Baptist preaching and scenes relating to the birth of Christ. 3. (F. 44) The Nativity; the border in three compartments, one of which is the Announcement to the Shepherds. 4. (F. 48) The Announcement to the Shepherds, one of whom is a woman. 5. (F. 51) The Adoration of the Magi; in the border their journey to Bethlehem. 6. (F. 54) The Presentation in the Temple, Joseph bearing a basket containing three turtle-doves; 3 small miniatures in the margin, one depicting the Circumcision. 7. (F. 57) The Flight into Egypt; in the margin the Massacre of the Innocents. 8. (F. 62) The Coronation of the Virgin; 3 miniatures in the margin relating to her death. 9. (F. 76) The Crucifixion; St. Veronica in the margin. 10. (F. 80) The Descent of the Holy Spirit; in the margin the Ascension and Christ's meeting with the two Disciples at Emmaus. Following are allegorical figures of the Seven Cardinal Sins, with smaller miniatures beneath them illustrative of each vice, and five of them accompanied by a particular devil. 11. (F. 84) Pride. 12. (F. 86) Envy. 13. (F. 88) Wrath. 14. (F. 91) Avarice. 15. (F. 94) Gluttony. 16. (F. 97) Sloth. 17. (F. 98) Lust. 18. (F. 109) The Last Judgment; in the margin devils drawing a carload of victims into Hell. 19. (F. 114) Job and his Comforters; in the margin the Raising of Lazarus. 20. (F. 139) Three Angels adoring the Virgin and Infant Christ. 21. (F. 145) St. Sebastian. 22. (F. 146) St. Anthony. 23. (F. 147) St. Christopher. 24. (F. 148 v.) The Trinity. 25. (F. 149 v.) St. Michael. 26. (F. 150 v.) St. John the Baptist. 27. (F. 151 v.) St. Stephen. 28. (F. 152 v.) St. Laurence. 29. (F. 153 v.) St. George. 30. (F. 154 v.) The Mass of St. Gregory. 31. (F. 156 r.) St. Martin. 32. (F. 157) St. Mary Magdalene. 33. (F. 158) St. Apollonia. 34. (F. 159) St. Catherine. 35. (F. 160) St. Margaret. 36. (F. 161) St. Barbara. 37. (F. 162) All Saints.

This beautiful manuscript is one of the best examples of French miniature art of the period in which it was executed. It is remarkable

for composition, technique, colouring, and finish, and for its freshness and purity. The colouring is especially exquisite, in brilliant blues, reds, greens, etc., softened by *camaïeu d'or*, and many of the subjects are unusual, *e. g.*, the Seven Cardinal Sins with their accompanying scenes.

From the Spitzer collection.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

Small 4to, red morocco, inlaid borders of dark brown morocco and light brown medallions on the sides, which are covered with delicate gold pointillé tooling, gilt back, vellum linings, gilt edges, by Le Gascon. In a modern case of red morocco.

A French Book of Hours written in gothic letters upon fine vellum in the latter part of the fifteenth century. 161 × 110 mm.

It contains 170 leaves (folios 27 and 28 blank) including 12 for the Calendar, with 14 lines to the page. There are 11 large miniatures of unusual delicacy and beauty, divided into upper and lower sections and united by architectural borders in *camaïeu d'or*. The text has no borders, but it contains numerous initials in blue and red heightened with gold, or historiated.

The subjects of the miniatures are 1. (F. 13) The Martyrdom of St. John the Evangelist; below, St. John in Patmos, a devil approaching. 2. (F. 20) The Descent from the Cross; the Entombment, which, with 2 other small miniatures in compartments, forms a trilateral border. 3. (F. 29) The Annunciation; below, the arms of the original owner of the manuscript upborne by two angels. 4. (F. 51) The Visitation of Elizabeth; below, Zacharias and Elizabeth. 5. (F. 63 v.) The Nativity. 6. (F. 68) The Announcement to the Shepherds, one of whom is a woman; below, the Adoration of the Shepherds. [Between folios 71 and 72, 73 and 74, 76 and 77, three leaves are apparently missing, which might have contained the usual miniatures for the Hours, *ad Sextam*, The Magi; *ad Nonam*, The Presentation in the Temple; *ad Vesperas*, The Flight into Egypt.] 7. (F. 83) The Ascension of the Virgin, a striking composition in brilliant blue, red, and *camaïeu d'or;* below, the Death of the Virgin. 8. (F. 98) The Crucifixion; and Christ bearing the Cross. In an historiated initial between the two miniatures is

the Sacred Sudarium of St. Veronica. 9. (F. 102) The Descent of the Holy Spirit; below, the Ascension, showing only Christ's feet. 10. (F. 106) King David praying; David astride Goliath, stabbing him with a dagger. 11. (F. 130) The Raising of Lazarus; Job lamenting.

In technique, colouring, and finish, this manuscript is a very good example of French miniature art of the period.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

4to, brown levant morocco, blind-tooled back and side panels, vellum linings, gilt edges, by Rivière.

An Italian Book of Hours written upon vellum in large and small gothic characters with frequent rubrication, in the fifteenth century. 182 × 130 mm.

There are 210 leaves, including 12 for the Calendar. Folio 192 is blank, and there are 13 lines to the page. The name of the principal scribe appears on the verso of twenty-three leaves, below the catchword, generally abbreviated, but in four instances (ff. 157, 165, 172, and 188) written in full, *Johannes de Bruolio.* There are 23 full-page miniatures surrounded by elaborate borders in the French manner, — "line and leaf" decoration in black and burnished gold with flowers and foliage in colours. The pages containing miniatures have large initial letters in colours on a gold ground, and throughout the text are numerous illuminated initials. On folios 170 and 171 verso are two curious grotesques in black and green forming initial letters.

The subjects of the miniatures, which are very finely drawn and painted in *camaïeu gris* and blue heightened with gold, are 1. (F. 20 r.) The Annunciation. 2. (F. 47 v.) The Visitation of Elizabeth. 3. (F. 61 v.) The Nativity. 4. (F. 67 v.) The Announcement to the Shepherds. 5. (F. 82 v.) The Flight into Egypt. 6. (F. 92 r.) The Coronation of the Virgin. 7. (F. 100 v.) The Massacre of the Innocents. 8. (F. 132 v.) The Descent of the Holy Spirit. 9. (F. 140 v.) King David praying. 10. (F. 161 v.) A Burial Service. 11. (F. 193 r.) St. Lazarus. 12. (F. 194 r.) St. Christopher. 13. (F. 195 v.) St. Anthony. 14. (F. 196 v.) St. Laurence. 15. (F. 197 v.) St. Mary Magdalene. 16. (F. 198 v.) St. Catherine. 17. (F. 200 r.) St. Leonard. 18. (F. 201 r.) The Trinity. 19. (F. 202 r.) St. Eustache. 20. (F. 203 v.) St. Blaise. 21. (F. 206 r.) St. Barbara. 22. (F. 207 v.) St. Apollonia. 23. (F. 208 v.) St. Francis of Assisi.

At least two scribes worked on this manuscript, the second one beginning on folio 193 with the prayers to the various saints. On folios 204 verso, 205 recto, and 210 recto appears to be a third variety of character, "De sancto bernardo," "De sancto Joseph," and "De sancto Claudio." At the conclusion of the text on folio 209 verso is written, by a different scribe from the one who completed the manuscript, "Les presantes [*sic*] heures ont estes acheptees a dijon en bourgoingne — 124."

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

Square 8vo, brown levant morocco, blind-tooled back and side panels, gilt edges.

An Italian Book of Hours written in gothic characters upon vellum after 1450. 161 × 114 mm.

It contains 140 leaves, including 12 for the Calendar, with 15 lines to the page. There are 15 large and 10 small miniatures, the latter in the form of historiated initials, also numerous smaller illuminated initials.

The borders, of which there are 25, all surrounding the miniatures, are of a style rarely seen; they are outlined by a frame of blue interlacing fillets and decorated with conventional flowers in blue or red, peacocks, pheasants, partridges, lions, leopards, serpents, and nude boys on a ground of thick foliage with tiny leaves in gold. The pages of the text opposite the first 10 large miniatures, containing the 10 small miniatures, have borders of a similar character.

The subjects of the 15 large miniatures, the first 10 of which are painted on the verso of the leaves, are 1. (F. 19) The Annunciation. 2. (F. 33) The Visitation of Elizabeth. 3. (F. 49) The Nativity. 4. (F. 56) The Adoration of the Magi. 5. (F. 62) The Resurrection. 6. (F. 67) The Ascension. 7. (F. 73) The Descent of the Holy Spirit. 8. (F. 82) The Assumption of the Virgin. 9. (F. 98) The Crucifixion. 10. (F. 109) King David playing the Psalter. 11. (F. 132) St. Nicholas. 12. (F. 133) St. Erasmus. 13. (F. 135) God the Father teaching a young Burgundian priest to pray. 14. (F. 138) Sts. Peter and Paul. 15. (F. 139) St. Matthew.

Among the subjects of the 10 small miniatures are the Virgin with the Infant Christ, several prophets and a sibyl, the crucified Christ standing in the tomb, and King David praying.

The paintings are evidently by artists of varying degrees of skill, but belonging to the same school. The composition is occasionally rudimentary, but the general effect is of careful attention to detail, particularly in facial expression. The painting of the Virgin and Child is especially charming. The large miniatures are remarkable for originality of design, *e. g.*, in the Descent of the Holy Spirit, the group is represented as in a pillared space above a wall in the centre of which is a door.

This manuscript could not have been executed before 1450, as in the Calendar, at May 20, is the name of St. Bernardino of Siena, who was not canonized until that year. This circumstance and the fact that in the Calendar are also the names of St. Francis of Assisi, St. Anthony of Padua, and St. Elizabeth of Hungary, make it probable that the manuscript was executed in a Franciscan monastery.

At the foot of folios 20 and 110 are arms, — a cross surmounted by a lambel with three pendants, both within a wreath of bay leaves.

From the library of Ambroise Firmin-Didot.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV.

Small 4to, in a sixteenth century binding of brown calf-skin tooled in fillets, leaf-sprays, azured ornaments, angels' heads, fleurs-de-lys, etc., in compartments in the manner of the Eves, silk ties, gilt edges. In the centre of the recto is the name "Francois le Bigot," in the centre of the verso, "Perrette Damours." In a case of brown morocco lined with velvet.

An exquisite Book of Hours executed in gothic characters upon the finest of vellum during the latter part of the fifteenth century, probably in Italy. 141 × 100 mm.

There are 107 leaves, including 6 for the Calendar, with 26 lines to the page. Folios 7, 8, 9, 11, 12, 42, and 91 are blank. The illuminations consist of 7 miniatures measuring about 35 × 30 mm. and 5 measuring 12 × 12 mm. The former have side borders of foliage, scrolls, etc., in blue, green, and shaded gold. Throughout the volume are numerous large and small initial letters in gold on a ground of blue and red.

The 7 larger miniatures are exquisitely painted in *camaïeu d'or* on a ground of blue, red, and brown, — an unusual style of illumination.

The subjects are 1. (F. 18 v.) The Visitation of Elizabeth. 2. (F. 24 v.) The Nativity; an historiated initial of blue on a gold ground, the scene being in gold on a red ground. 3. (F. 27 r.) The Announcement to the Shepherds. 4. (F. 29 v.) The Adoration of the Magi. 5. (F. 32 r.) The Presentation in the Temple. 6. (F. 34 v.) The Flight into Egypt. 7. (F. 38 v.) The Coronation of the Virgin.

The 5 small miniatures, on folio 10, represent the four Evangelists and the Virgin, and, like all the other illuminations, are painted with microscopic delicacy. The text on this folio is extremely minute, with tiny illuminated initial letters.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV–XVI.

Small 4to, black shagreen, the sides ornamented with chased silver borders and plaques, in the centre of which are medallions, also in chased silver, containing small busts; silver clasp, gilt edges.

An exquisite Flemish Book of Hours written in gothic characters upon the finest of vellum at the end of the fifteenth or the beginning of the sixteenth century, probably at Bruges. 105 × 79 mm.

There are 209 leaves, including 13 for the Calendar, each page containing 16 lines. On the last four folios is a "Canticum Athanasii epi." There are 16 large and 40 small miniatures, of which 24 are in the Calendar, also 73 borders, — 24 in the Calendar, the others surrounding the large miniatures and the pages opposite. They are composed of flowers, birds, animals, insects, fruits, jewels, skulls, grotesques (*e. g.*, a frog-woman, a man-fish, animals with two human heads) painted in brilliant colours on a ground of dull gold, red, and green in such relief that the objects appear almost detached from the background. The first two pages of the Calendar have borders of jewels on a dark blue ground; those for September have a curious arrangement of grape-vines.

The subjects of the large miniatures, all painted on the verso of the leaves, are 1. (F. 14) Adam and Eve standing at the foot of the Tree, the Serpent with a woman's head and bat's wings coiled around the trunk. The garden is an orchard exquisitely painted. 2. (F. 16) A half-length figure of Christ in the act of blessing; in His left hand a crystal ball supporting a gold cross. 3. (F. 19) The Crucifixion; a beautiful landscape in the background, the Virgin and St. John in the

foreground. 4. (F. 26) The Descent of the Holy Spirit. 5. (F. 32) The Virgin and Child. 6. (F. 44) The Annunciation; a bed-room scene painted with much delicacy. 7. (F. 63) The Visitation of Elizabeth. 8. (F. 75) The Nativity. 9. (F. 81) The Announcement to the Shepherds. 10. (F. 86) The Adoration of the Magi, accompanied by a retinue. 11. (F. 79) The Flight into Egypt; a charming landscape in the background. 12. (F. 195) The Massacre of the Innocents; a village street in the background. 13. (F. 112) The Coronation of the Virgin; painted in brilliant red and blue. 14. (F. 122) King David praying; Roman towers and a landscape in the background. 15. (F. 144) A Burial Service within a chapel. 16. (F. 187) The Descent from the Cross.

The 24 small miniatures in the Calendar represent the usual subjects painted in medallions at the foot of the pages. The 16 other small miniatures are historiated initals between folios 195 and 206. Their subjects are St. Louis, St. Michael, St. John the Baptist, Sts. Peter and Paul, St. James the Major, St. Anthony, St. Francis, St. Jerome, St. Nicholas, St. Mary Magdalene, St. Catherine, St. Barbara, St. Susanna, St. Margaret, All Saints, St. Athanasius.

More than one artist painted the illuminations in this manuscript. The half-length painting of Christ, the Virgin and Child, the Annunciation, and the Coronation of the Virgin are the work of a master, some connoisseurs say of Memling, who died in 1494. Whether or not this be true, the same characteristics are apparent that distinguish him from his contemporaries, — purity of design, delicacy of colour and technique, and charm of expression. All of the paintings, however, are remarkable.

The Flemish origin of the manuscript is shown also in the Calendar, which contains a large number of saints especially venerated in Flanders, *e. g.*, *St. Aldegonde*, founder of the abbey of the canonesses of Maubeuge; *St. Amand*, Bishop of Maëstricht and one of the patrons of the city of Gand; *St. Medard*, Bishop of Tournai; *St. Willibald; St. Lambert*, patron of Liège; and *St. Hubert*, first Bishop of that city.

It would be difficult to find a more exquisite manuscript of its kind or one in more perfect condition. It was regarded as one of the gems in the collections of J. J. de Bure, Ambroise Firmin-Didot, and Baron de La Roche Lacarelle.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XV–XVI.

4to, pigskin blind-tooled in panels, the monogram of M. Yéméniz in the corners, silver clasps formed of his monogram, gilt edges, by Trautz-Bauzonnet. Enclosed in a pigskin chamois-lined box.

A Flemish Book of Hours written at the end of the fifteenth or the beginning of the sixteenth century in gothic letters of silver and gold upon black vellum. 171 × 122 mm.

There are 121 leaves including a title-page and 12 folios for the Calendar, with 17 lines to the page. The miniatures are 14 in number, with oval tops, and throughout the text are numerous large and small initial letters in burnished gold on a green ground. The title-page contains the wording "Officium B: Mariæ Virginis" written in large letters of gold, below which is a fleuron in the form of a large heraldic fleur-de-lys within a mural crown. This page contains a border similar to the others in the book. There are in all 134 borders composed of foliage, flowers, birds, animals, grotesques, and chimeras painted in gold on a dark blue ground, producing the effect of the beautiful enamels of the Middle Ages.

The miniatures are all painted on the verso of the leaves, with the rectos blank. Their subjects are 1. (F. 14) The Crucifixion. 2. (F. 18) The Descent of the Holy Spirit. 3. (F. 22) The Virgin seated with the Child, whom Angels are entertaining. 4. (F. 29) The Annunciation. 5. (F. 39) The Visitation of Elizabeth. 6. (F. 49) The Nativity. 7. (F. 54) The Announcement to the Shepherds. 8. (F. 58) The Adoration of the Magi. 9. (F. 62) The Massacre of the Innocents. 10. (F. 66) The Flight into Egypt. 11. (F. 72) The Coronation of the Virgin. 12. (F. 76) King David praying in the desert. 13. (F. 93) The Resurrection of Lazarus. 14. (F. 98) A Burial Service in a chapel. The Calendar contains a number of Flemish saints, *e. g.*, St. Amand, St. Waast, St. Lambert, and St. Bavon. The miniatures are extremely well painted, in strong colours heightened with gold, harmonizing admirably with the borders. The black background imparts a sombre tone which is maintained throughout.

This manuscript was formerly in the Yéméniz and Didot collections, and is an iconographical curiosity.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XVI.

4to, old dark red velvet over oak boards, gilt edges. In a modern cloth case.

A superb Book of Hours written in gothic characters upon vellum, in the north of France, after January 7, 1499, for Louis XII and his first wife, Anne de Bretagne. The arms of the King are found on folio 13. 230 × 166 mm.

It contains 254 leaves, 12 for the Calendar, with 14 lines to the page. Folio 30 is blank. There are 16 large and 68 smaller miniatures, which are all in the borders, including the 24 in the Calendar; also numerous large and small illuminated initials.

Every page is surrounded by an exquisitely painted "line and leaf" border in black and burnished gold with flowers, fruit, foliage, birds, etc., in brilliant colours. The borders containing miniatures are more elaborately decorated in compartments with richly painted flowers on a ground of white or gold. The first three miniatures occupy the entire pages, and are remarkable for elaboration of design, colour, and finish.

The subjects of the large miniatures are 1. (F. 13) The Last Supper, in an architectural border; at the left in a niche is a female figure blindfolded; at the right, at the top of a flight of stairs between two columns is Judas Iscariot holding the purse; above his head are the arms of Louis XII painted in blue and gold. In another niche at the right is depicted a queen holding a chalice and a spear with a pennant. At the foot of the page is St. John the Evangelist on Patmos, with a landscape containing Norman towers in the distance. 2. (F. 16) Herod receiving the Magi, one of whom is black. The scene is a richly painted interior, with an open fireplace. The lower part of the page represents the procession of the Magi and their retinue. In the lower left-hand corner is a small miniature of St. Mark. 3. (F. 18 v.) The Ascension; below, two compartments formed by an architectural design in *camaïeu gris*, representing St. Matthew and an angel with peacock wings holding his ink-well. 4. (F. 20) The Descent from the Cross; three small medallion miniatures in the border, two on the outer margin, one at the bottom representing the Betrayal, Christ carrying the Cross, and the Nailing to the Cross. 5. (F. 31) The Annunciation; a bed-room scene with a beautiful little landscape through the open window; in the border three small miniatures of scenes relating to the Virgin, the one at the foot representing her mar-

riage. On each side of this painting is a kneeling figure, of a man and a woman, possibly Louis XII and Anne de Bretagne. 6. (F. 61) The Visitation of Elizabeth; in the border are the Annunciation, the Virgin on her journey to Elizabeth, attended by two women, and the Birth of John the Baptist. 7. (F. 75 r.) The Nativity; in the border, three scenes from the life of the Virgin, including the Flight. 8. (F. 82 v.) The Announcement to the Shepherds, one of whom is a woman; a detailed landscape containing two Norman towers in the background; the borders show the Shepherds in three scenes. 9. (F. 87 v.) The Adoration of the Magi, one of whom is black; the procession of the Magi in the three small miniatures. 10. (F. 92 v.) The Presentation in the Temple. 11. (F. 105 v.) The Coronation of the Virgin by the Trinity; in the border, her Death and Assumption. 12. (F. 113 r.) King David in full armour kneeling before an altar, his army in the background. 13. (F. 137) The Crucifixion. 14. (F. 146) The Descent of the Holy Spirit; three scenes from the life of Christ in the border. 15. (F. 153 v.) The Raising of Lazarus; his Death and Burial in the border. 16. (F. 211 v.) The Virgin and Child enthroned; three Miracles in the border.

The 24 small miniatures in the Calendar (which is in French) represent the usual subjects; the signs of the zodiac are one third the size of the scenes appropriate to the months and are in the upper right-hand corners of the recto of the folios; the scenes are in the centre of the foot of the pages.

All of the miniatures are remarkable for brilliancy of colouring, perfection of detail, and admirable perspective.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XVI.

Small 8vo, old dark brown morocco, gilt back and side panels with ornaments, gilt edges.

A Flemish Book of Hours written in gothic characters upon fine vellum in the beginning of the sixteenth century for Catherine Hurault de Chiverny, whose arms, quartered with those of the Poncher family, are at the foot of folio 83 verso. 161 × 111 mm.

It contains 120 leaves, including 12 for the Calendar, which is in Latin, with 21 lines to the page.

There are 12 large and 3 small miniatures, borders of scrolls, flowers, birds, and animals in colours on a gold ground, surrounding the large paintings, and numerous illuminated initial letters.

The subjects of the large miniatures are 1. (F. 13 r.) St. John the Evangelist on Patmos. 2. (F. 18 r.) The Agony in the Garden. 3. (F. 27 r.) The Annunciation. 4. (F. 35 r.) The Visitation of Elizabeth. 5. (F. 44 v.) The Nativity. 6. (F. 47 v.) The Announcement to the Shepherds. 7. (F. 50 r.) The Adoration of the Magi. 8. (F. 53 r.) The Presentation in the Temple. 9. (F. 56 r.) The Flight into Egypt. 10. (F. 62 v.) The Coronation of the Virgin. 11. (F. 67) King David praying. 12. (F. 83 v.) The Resurrection of Lazarus.

The 3 small miniatures (34 × 34 mm., on folios 14, 15, and 17) represent St. Luke, St. Matthew, and St. Mark.

The text of this manuscript is remarkably clear. Below the miniature on folio 83 verso is written in gold letters, "Sensuiuent les vigiles des trefpaffez en chant et notte." Almost every page following contains music score, which differentiates this manuscript from most others of its class. At the foot of folio 13 recto is a blank escutcheon.

The miniatures are finely executed and cleverly heightened with gold.

HORÆ BEATÆ MARIÆ VIRGINIS. Sæc. XVI.

4to, old dark brown morocco, tooled in panels, on both covers arms in gold within a chiselled border, silver-gilt clasps, gauffred gilt edges. In a modern case of red levant morocco.

An exquisite Flemish Book of Hours written in gothic characters upon fine vellum at the beginning of the sixteenth century, by one or more of the Horebout family. Three or four of the especially fine miniatures were painted by Gerard Horebout (about 1480–1540) one of the most famous artists of his time. 213 × 153 mm.

The volume consists of 303 leaves, including 13 for the Calendar, with 17 lines to the page. There are 27 fine large miniatures surrounded by borders, 24 miniature borders in the Calendar, and 71 other borders beautifully painted in brilliant flowers, fruits, birds, insects, and scrolls, in high relief, on a ground of yellow or dull gold, or after the manner of the Italian Renaissance, with ornaments, scrolls, figures, etc., in colours and *camaïeu d'or* on a ground of blue, red, or green. There are also numerous large (floriated) and small initial letters and finials delicately painted in *camaïeu d'or* on a ground of rose, blue, and green.

The subjects of the large miniatures are 1. (F. 13 v.) Christ in the act of blessing; in His left hand a crystal ball surmounted by a cross. 2.

(F. 15 v.) St. John the Evangelist on Patmos; in the background a charming river scene. 3. (F. 17 v.) St. Luke painting the portrait of the Virgin; the detail of the interiors of this and the two following paintings is remarkable. 4. (F. 19 v.) St. Matthew. 5. (F. 21 v.) St. Mark. 6. (F. 24 v.) The Agony in the Garden; Christ kneeling upon a hill, at the foot of which are the Roman soldiers approaching. 7. (F. 38 v.) Christ's entry into Jerusalem, Zaccheus in the sycamore tree. 8. (F. 50 v.) Christ before Pilate. 9. (F. 62 v.) The Last Supper. 10. (F. 81 v.) The Crucifixion. 11. (F. 88 v.) The Descent of the Holy Spirit; the scene is a chapel. The borders on this and the opposite pages contain Latin inscriptions in *camaïeu bleu* or scrolls of *camaïeu d'or* on a ground of rose. 12. (F. 103 v.) The Virgin and Child, two angels holding a crown above her. 13. (F. 106 v.) Salome receiving from the executioner the head of John the Baptist on a charger; the body of St. John is on the ground, in the distance is a temple. 14. (F. 112 v.) St. Francis of Assisi receiving the stigmata. 15. (F. 114 v.) The Virgin and Child at the feet of St. Anna; in the border is depicted the Birth of the Virgin. 16. (F. 116 v.) St. Catherine with book and sword standing against a black drapery; under her feet is the Emperor Maximin, in the background the wheel and the scene of her beheading. In the border are painted three noble ladies kneeling before a Franciscan monk, who holds a portrait of the Virgin and Child. This is a most exquisite miniature, worthy of Van Eyck. 17. (F. 136 v.) The Mocking of Christ; in the borders on this and the opposite pages are Latin inscriptions in letters of blue, rose, and green on a ground of dull gold ornamented with a diaper pattern. 18. (F. 147 v.) Christ bearing the Cross; in the background the towers of Jerusalem, in the borders vases or pots of flowers. 19. (F. 153 v.) The Crucifixion with the two Thieves; at the foot of the Cross a large group of soldiers, three on horseback. 20. (F. 164 v.) The Entombment; the three Crosses on a hill in the background. 21. (F. 187 v.) The Visitation of Elizabeth; an angel and Judith attending; the two beautiful borders are composed of jewels in *camaïeu d'or* and *gris* and colours on a ground of diapered grey and rose. 22. (F. 214 v.) The Presentation in the Temple; the two borders contain three small miniatures of a clown, a monk on horseback on his way to market, and a woman carrying a basket of eggs on her arm and a cage of birds on her head. 23. (F. 219 v.) Joseph and the Virgin and Child pausing by the wayside in the Flight into Egypt; a domestic scene in which the ass is grazing, Mary is feeding the Child, and

Joseph drawing water from a near-by stream. In the background is a charming river scene. 24. (F. 228 v.) The Assumption of the Virgin. 25. (F. 234 v.) Christ's Genealogical Tree; Jesse recumbent on the ground. 26. (F. 242 v.) David and Goliath. 27. (F. 265 v.) A Burial Service within a church; in the two borders are skulls and a cadaver looking into a mirror, with the legend, "Respice finem."

The 24 miniature borders in the Calendar depict rural scenes appropriate to the months and the signs of the zodiac in circular form in the upper part of the recto of the leaves.

All of the miniatures are of exquisite design and technique.

HORÆ BEATÆ MARIÆ VIRGINIS. [Almanac pour dixhuit ans, 1513–1530].

4to, red morocco, side borders and back panels tooled in fillets and ornaments, gilt edges, by P. Purgold. In a case of half red morocco.

A French Book of Hours written in bold gothic letters upon vellum about 1513. 250 × 187 mm.

It contains 228 leaves, including 12 for the Calendar and a preliminary folio on the verso of which is an Almanac for eighteen years, from 1513–30. Folio 227 is blank, folio 228 contains on the verso six lines beginning "Quant court. xvi. vxiii. ii. x. xviii. vii. Fertile." Many of the rubrics (written in blue ink) and several of the prayers are in French.

There are 185 miniatures, of which 39 are large, and 146 small, 96 of them being in the Calendar, 4 on each page in architectural borders. The large miniatures are surrounded by borders of an architectural design in *camaïeu d'or* heightened with blue, red, and green, introducing angels, garlands, etc. There are also numerous large and small initial letters in gold on a ground of blue and red, with scroll or floral decoration. The presumable portrait of the original owner of the manuscript appears in eight miniatures.

The subjects of the large paintings are 1. (F. 14 r.) St. John the Evangelist on Patmos. 2. (F. 20 r.) The Trinity; in the background a choir of angels painted in red heightened with gold. 3. (F. 28 r.) Christ accompanied by his Disciples and the Virgin Mary, the owner of the manuscript (?) kneeling in prayer. 4. (F. 33 v.) The Cross and other Symbols of the Passion, including the Sacred Sudarium, painted in *camaïeu d'or* on

a ground of bistre, with some colours introduced. 5. (F. 36 v.) The Assumption of the Virgin. 6. (F. 39 v.) A Choir of singing Angels; the border has three small miniatures containing archangels and angels. 7. (F. 40 r.) All Saints; St. John the Baptist on the left, St. John the Evangelist on the right. 8. (F. 42 r.) The owner of the manuscript (?) supported by an angel, kneeling in an open field in prayer to God the Father. 9. (F. 55 v.) The Annunciation. 10. (F. 66 r.) The Vision of the Virgin and Child by Augustus Cæsar, as prophesied by the Sibyl Tiburtina. 11. (F. 77 v.) The Crucifixion with the two thieves; Mary and other holy women on the left, a group of Roman soldiers on the right. 12. (F. 79 v.) The Descent of the Holy Spirit. 13. (F. 81 r.) The Nativity. 14. (F. 88 r.) The Announcement to four Shepherds. 15. (F. 94 v.) The horses and retinue of the Magi awaiting their return. This original composition is on the page opposite No. 16 (F. 95 r.), the Adoration of the Magi, and is surrounded by a narrow border in red and gold. 17. (F. 101 v.) Mary and Joseph on their way to the Temple, another original design which is opposite No. 18 (F. 102 r.), the Presentation in the Temple. 19. (F. 108 v.) The Flight into Egypt; two angels attending. 20. (F. 118 v.) The Coronation of the Virgin; a group of seven persons. 21. (F. 128 r.) The owner of the manuscript kneeling before the Virgin and Child. The French prayers begin at this point. 22. (F. 128 v.) The Trinity; a curious composition in which the Holy Spirit, seated between God the Father and God the Son, is represented as a man-angel with large wings and clothed in white. 23. (F. 134 v.) Joshua arresting the courses of the sun and the moon. 24. (F. 169 r.) Death standing beside a victim; skulls in the border. 25. (F. 169 v.) The owner of the manuscript kneeling in prayer to Christ; the scene is an open field. 26. (F. 170 r.) Moses and the Burning Bush. 27. (F. 170 v.) Moses receiving the Tables of Law. 28. (F. 175 v.) Death astride a bull and with a coffin under his arm, trampling under foot a number of victims, among them a pope, a bishop, and a king. 29. (F. 179 r.) The Last Judgment, the Virgin kneeling at the left, St. John the Baptist at the right. 30. (F. 180 v.) A representation of Hell; Satan and his fiends presiding over the destruction of a cauldron full of burning victims. 31. (F. 182 v.) God the Father, God the Son, the Virgin Mary, and a group of Saints in Heaven. 32. (F. 193 v.) Death on a horse riding over a victim. 33. (F. 194 r.) Cadavers and skulls lying in a graveyard in the centre of which is erected a cross. 34. (F. 194 v.) Another representation of Hell; fiends casting

victims into the jaws of a dragon. 35. (F. 195 v.) The owner of the manuscript kneeling in prayer before Christ, who is attended by an angel bearing a book. 36. (F. 196 r.) God the Son and God the Father. 37. (F. 196 v.) A death-bed scene. 38. (F. 206 r.) The death of a Pope (Julius II, d. 1513 ?) surrounded by a bishop and four cardinals. 39. (Ff. 225 v.–226 r.) Christ bearing the Cross; a large painting (140 × 340 mm.) extending across two pages.

The large number of small miniatures in the Calendar – 96 – and the subjects are unusual. At the foot of the recto of the twelve folios are scenes appropriate to the months and the zodiacal signs; in the outer borders and at the foot of the verso of the folios are depicted saints and scenes from the life of Christ: — (F. 2 v.) The Circumcision and St. Stephen. (F. 2 v.) St. Anthony, St. Sebastian, St. Vincent, and the Vision of St. Paul on the Road to Damascus. (F. 3 r.) The Presentation in the Temple and St. Blaise. (F. 3 v.) St. Agatha and St. Dorothea, St. Apollonia, St. Peter as Pope, St. Matthias. (F. 4 r.) St. Albinus, St. Thomas Aquinas. (F. 4 v.) St. Patricius, St. Anselm, St. Romanus, and the Annunciation. (F. 5 r.) St. Mary of Egypt, St. Helena. (F. 5 v.) St. Clement, St. George, St. Mark, St. Peter Martyr. (F. 6 r.) St. Philip, St. James, and the Cross. (F. 6 v.) St. Bernardino of Siena, St. Juliana, St. Urban, St. Petronilla. (F. 7 r.) St. Boniface, St. Barnabas. (F. 7 v.) St. Gervasius and St. Protasius, the Birth of John the Baptist, St. John the Evangelist and St. Paul, also St. Peter and St. Paul. (F. 8 r.) The Visitation of Elizabeth, St. Martin of Tours. (F. 8 v.) St. Margaret, St. Mary Magdalene, St. James, St. Anna and the Virgin. (F. 9 r.) The Transfiguration, the Assumption of the Virgin. (F. 9 v.) St. Bernard of Clairvaux, St. Bartholomew, St. Louis, and the Martyrdom of St. John the Baptist. (F. 10 r.) St. Egidius and the Birth of the Virgin Mary. (F. 10 v.) St. Matthew, St. Lupus, Sts. Cosmo and Damian, St. Michael. (F. 11 r.) St. Francis of Assisi and St. Dionysius (Denis). (F. 11 v.) St. Luke, St. Evaristus, St. Narcissus, Sts. Simon and Jude. (F. 12 r.) All Saints, St. Martin. (F. 12 v.) St. Clement, Sts. Peter and Paul, St. Catherine, St. Andrew. (F. 13 r.) St. Nicholas and St. Barbara. (F. 13 v.) St. Thomas, the Nativity, St. Stephen, St. John the Evangelist.

Of the 50 other small miniatures scattered through the text, some are only 17 mm. wide and extend across the page, an unusual feature, while others approximate in size to some of the large paintings, *e. g.*, the figure of Christ on folio 168 verso, which measures 80 × 108 mm. The subjects

are the four Evangelists (folios 16–19), various saints (folios 44–54), Death twice depicted, the presumable owner of the manuscript (folios 193 r. and 217 r.), God the Father (three times), Christ (nine times), and various angels. On folio 33 recto the Holy Grail is depicted on the open Tomb. The miniature on folio 178 verso is, in subject, part of the large miniature of the Last Judgment on the opposite page. This treatment is an interesting and unusual feature of the present manuscript, which is a very fine example of calligraphy. It was formerly in the collections of Morel de Vindé and the Comte de La Bédoyère.

HORÆ BEATÆ MARIÆ VIRGINIS SECUNDUM USUM ROMANUM. SÆC. XVI.

12*mo*, *old white morocco tooled in a Grolieresque design of interlacing bands and arabesques painted in colours. In the centre of the front cover are the Spanish towers and crown of Charles I of Spain and V of Germany* (*b.* 1500), *with his motto, "Plus ultra," which is repeated on the painted and gauffred edges. On the back cover are stamped in gold the crown and eagle of Maximilian I of Germany* (*d.* 1519), *silver clasps. In the original slip morocco case.*

An exquisite little Flemish Book of Hours in gothic characters upon the finest of abortive vellum, believed to have been executed between 1500 and 1519 by command of Maximilian I for presentation to his grandson, Charles V. 95 × 66 mm.

There are 183 leaves, including 13 for the Calendar, and a preliminary leaf containing in Latin advice from the Emperor to his grandson: "Fear God, Assist the Poor, Remember thine End." Folios 2 and 3 are blank. There are 10 extremely fine miniatures and 49 borders, of which 43 are composed of miniatures. The 24 in the Calendar represent scenes appropriate to the months and the zodiacal signs, on the recto of the pages. Perhaps the most interesting of these scenes are in the month of May; on the verso of the leaf is a boating-party with musicians playing the mandolin and flageolet; on the opposite page is a river scene in the Netherlands with horsemen in the foreground and in the background archers aiming at a mark on the top of a windmill, all painted with great delicacy. Throughout the text are

15 large floriated initials painted in *camaïeu gris, d'or* and blue on a ground of colours and gold, also many smaller initials delicately painted.

The subjects of the miniatures are 1. (F. 17 v.) The Annunciation; in the border, a rural scene with a bird-catcher in the foreground; on the opposite page, Moses and the Burning Bush. 2. (F. 45 v.) The Visitation of Elizabeth; in the two borders are games of ball, archery, and golf. 3. (F. 63 v.) The Nativity, remarkable for colour and drawing; in the border is a view of Antwerp Cathedral and the Scheldt, with a mythological contest in the river; on the opposite page, attached to a pillar in the water, is an escutcheon bearing the device of Charles V, "Plus ultra." 4. (F. 71 v.) The Announcement to the Shepherds; in the border are children spinning tops, a cathedral in the background; on the opposite page is a hermit, accompanied by his guardian angel, leaving his home in a tree to fetch water. On folio 79 recto is a red border containing a Latin inscription in blue letters. 5. (F. 86 v.) The Presentation in the Temple; in the borders are boys playing at skittles and rolling hoops. On folio 94 recto is a border representing a tournament, two ladies looking on from a balcony from which hangs a wreath of victory. Folio 106 recto has a border in *camaïeu bleu* representing angels singing evening hymns. 6. (F. 120 v.) King David praying; in the background a castle, in the border children blowing bubbles; on the opposite page, David killing Goliath. 7. (F. 153 v.) The Mass of St. Gregory; within a unique border of gold and silver ornaments on a blue ground. On folio 161 recto, which begins the Indulgence of Pope Sixtus, is an elaborate border of green ornaments on a red ground, in the Italian manner. Folio 162 has a miniature border containing a charming rural scene, a fox among the poultry, a tame owl on a perch. 8. (F. 168 v.) The Pietà, the Virgin accompanied by St. John the Evangelist; the borders contain Latin inscriptions in *camaïeu d'or* on a light green ground. 9. (172 v.) Christ showing His Wounds; in the border a Bishop accompanied by two Cardinals is displaying from a gallery in a cathedral the Sacred Sudarium to kneeling worshippers below; another devotional scene in the opposite border. 10. (F. 180 v.) The Crucifixion; in the borders are processions of Flagellantes.

The illuminations in this manuscript were painted by the same artist that executed the Bruges *Horæ* in the Royal Library of Brussels. They

are of the school of Memling, remarkable for microscopic detail and delicacy of finish. Aside from their artistic excellence, they are interesting contributions to our knowledge of the games, customs, architecture, and costumes of the Netherlands in the first part of the sixteenth century.

HORÆ BEATÆ MARIÆ VIRGINIS. 1524.

8vo, red levant morocco, richly tooled "à l'oiseau," gilt back and dentelle borders on the sides, gilt edges, by Derome. In a modern case of blue levant morocco.

A superb French Book of Hours written in roman characters upon fine vellum presumably by Geofroy Tory in 1524, according to the date in gold letters in the miniature of Job on folio 79 verso. 227 × 141 mm.

There are 113 leaves, including 6 for the Calendar, with 23 lines to the page, and 58 illuminations — 16 full-page and 26 small miniatures, with 16 richly painted borders opposite the large paintings, composed of flowers, birds, insects, etc., in brilliant colours on a gold ground, or of scrolls, figures, grotesques, and elaborate ornaments in the Italian manner painted in *camaïeu d'or* or *gris* on a ground of red, blue, and green.

The large miniatures are in rich ornamental borders of architectural design in *camaïeu d'or* shaded with red. Their subjects are 1. (F. 7 v.) St. John the Evangelist on Patmos. 2. (F. 11 r.) The Agony in the Garden; a half-page painting executed in brilliant colours. 3. (F. 19 v.) The Annunciation; a bed-room scene. 4. (F. 30 v.) The Virgin and Child appearing as a vision in the sky to a group of court ladies and gentlemen in a village street; an original scene of much variety and brilliancy, substituted for the usual subject, the Visitation, which accompanies the Lauds. 5. (F. 37 v.) The Nativity, within a ruin. 6. (F. 40 v.) The Announcement to seven Shepherds, one of whom is a woman; a charming landscape with ruins in the background. 7. (F. 43 v.) The Adoration of the Magi, one of them black; a scene of ruins. 8. (F. 46 v.) The Presentation in the Temple; a group of thirteen people, the women brilliantly garbed in sixteenth century costumes. 9. (F. 49 v.) The Flight into Egypt; the Massacre of the Innocents in the background. 10. (F. 53 v.) The Death of the Virgin Mary; a half-page miniature containing the twelve Apostles surrounding the Virgin's bed. 11. (F. 60 r.) Christ bearing the Cross. 12. (F. 62 v.) The Descent of the Holy Spirit. 13. (F. 65 r.) David and Bathsheba; a court-

yard scene including ten persons. 14. (F. 76 r.) The Raising of Lazarus. 15. (F. 79 v.) Job, with his Wife and three Comforters. 16. (F. 112 r.) The Mass of St. Gregory.

Of the 26 small miniatures, 3 (ff. 8–10) depict Luke, Matthew, and Mark. The remaining ones are chiefly of saints (ff. 98–111): the Virgin and Child, St. Michael, a Guardian Angel, Sts. John the Baptist and the Evangelist, Sts. Peter and Paul, St. James the Major, St. Andrew, St. Stephen, St. Christopher, St. Laurence, St. Sebastian, St. Dionysius, St. Anthony, St. Martin, St. Nicholas, St. Claudius, St. Roch, St. Anna, St. Mary Magdalene, St. Catherine, St. Margaret, St. Barbara.

De Bure, who compiled the catalogue of the library of the Duc de La Vallière, attributed this manuscript to an Italian. Other bibliographers and art critics have ascribed it to Clouet, Lucas van Leyden, and Geofroy Tory. Several reasons based upon comparative study of this volume and the editions of Tory's *Livres d'Heures* make it probable that Tory was the artist. The strong Italian influence in the paintings is accounted for by his sojourns in Italy. His biographer, Bernard, records that after his second journey to that country in 1514, he established himself in Paris, where his principal resource appears to have been painting miniatures in manuscripts.

The reasons for ascribing the present volume to Tory are 1. The text is identical with that of the *Livre d'Heures* published by him and also dated 1524. 2. The first miniature (St. John the Evangelist on Patmos) is engraved in Tory's *Heures* of 1543, folio 8 verso. 3. The beautiful architectural borders surrounding the large miniatures are similar. 4. In the painting of the Annunciation (f. 19 v.) the artist has traced very lightly on the prie-dieu the cross of Lorraine with which Tory signed his engravings. 5. The date "1524" in the miniature representing Job (f. 79 v.) is similar in design to the "1526" engraved on wood on folio 111 of *Champfleury*. 6. In the painting of Christ bearing the Cross (f. 60 r.) is a warrior with a shield similar to that in *Champfleury*, 1529, folio 3. 7. In the Nativity (f. 37 v.) the Virgin has the same attitude as in Tory's small *Heures* of 1527, page 2. 8. There is a general resemblance between the antique ruins in the background, the shafts of broken columns, the half-destroyed porticos, etc., in this manuscript and in Tory's wood engravings.

The compositions are most elaborate and original in treatment, embracing many figures all painted with the utmost delicacy. The colour-

ing is fresh and rich, the calligraphy exceedingly neat, and the vellum of the finest and whitest possible.

The manuscript was formerly in the Girardot de Préfond, Gaignat, de La Vallière, Hamilton, and Ashburnham collections.

HORÆ BEATÆ MARIÆ VIRGINIS. 1537.

Small 4to, red levant morocco tooled in a mosaic design of compartments in dark and light brown morocco outlined in gold and ornamented with dots, rosettes, and other small tools, doubled with red morocco tooled in borders of flowers and leaves, brown moiré silk guards, gauffred gilt edges, by Joly. In a brown levant morocco case.

An exquisite Italian Book of Hours written in gothic letters upon fine vellum in 1537, according to the last page, "in the noble house and abbey of Saint Amand at the request of Maitre François du Guelin," (whose presumable arms are at the foot of the page), and possibly executed for a member of the Orléans family, as the Orléans arms are painted at the foot of fourteen pages. The inscription on the last page reads "en lan de grace mil cinca cent trente et fept font efcriptes ces heures en la noble maifon et abbaye de fainct Amand à la requefte de maiftre francois du guelin." 142 × 102 mm.

According to this inscription and the Calendar, which is also in French, the manuscript appears to have been made for use in France; the illuminator was evidently either a pupil of Giulio Clovio or an artist of his school.

The volume contains 143 leaves, including 12 for the Calendar, with 16 lines to the page. Folio 13 is blank.

There are 11 extremely fine and brilliant full-page miniatures, 14 borders of architectural design in shaded gold and bright colours introducing figures, 8 floral and scroll borders (opposite the pages containing miniatures) painted in red and blue heightened with gold, and numerous large and small initial letters in shaded gold on a ground of solid blue or in blue and red on a tracery ground. From these latter issue marginal ornaments of scrolls similar to the borders. On the versos of folios 32, 48, 65, and 73, the marginal decorations contain scrolls with Latin inscriptions; on 33 v. and 59 r. they contain the date 1536. At

the foot of the borders on 61 v. and 68 r. are Passional emblems painted to resemble escutcheons.

The subjects of the miniatures are 1. (F. 14 v.) The Annunciation. 2. (F. 24 v.) The Visitation of Elizabeth; a hilly landscape in the background. 3. (F. 35 v.) The Announcement to the Shepherds, who are seated around a fire. 4. (F. 40 v.) The Nativity; the stable is composed of Roman arches. 5. (F. 45 v.) The Adoration of the Magi, one of whom is black. 6. (F. 50 r.) The Presentation in the Temple; a group of eight persons. 7. (F. 54 v.) The Flight into Egypt; the Virgin feeding the Child, in the background a charming landscape. 8. (F. 62 r.) The Coronation of the Virgin by the Trinity. 9. (F. 67 v.) The Crucifixion; Mary and two other holy women at the foot of the Cross. 10. (F. 75 v.) King David praying. 11. (F. 94 v.) An interesting subject symbolical of Death, beginning the "Vigilie defunctorum": a half-naked man kneeling in supplication to a gaily dressed man playing a flute and two women playing lutes; in the background is a burning building, in the border the figure of Death, a grinning skeleton in a black robe.

The drawing of the miniatures and of the designs composing the borders is in the best Italian taste of the period.

HORÆ BEATÆ MARIÆ VIRGINIS. 1549.

Hevres de Nostre Dame a lvsaige de Rome escriptes avdict liev. lan M.D.XLIX. par M. Franc. Wydon. et dediees a Messire clavde Dvrfe Chevalier D lordre dv Roy tres chrestien et son ambassadevr av S Siege Apostoliqve. *Small folio, old red morocco, gilt back, gilt edges, by Padeloup (?)*

A very interesting and curious French Book of Hours executed in large roman characters upon vellum in 1549 by François Wydon for Claude d'Urfé. 278 × 195 mm.

There are 85 leaves, including the title, with 23 lines to the page. The illuminations consist of the title, the arms of the owner, 23 full-page miniatures, 5 historiated initials (55 × 55 mm.), nearly 150 illuminated initials in gold on a ground of blue, green, red, yellow, and mauve, and, on every page, borders of silver in a scroll design on a ground of mauve, with tiny scenes, elliptical in form, painted at the top and bottom.

The title-page represents the façade of a Corinthian temple painted in yellow and mauve heightened with gold. The text is written in the centre in letters of gold on a mauve ground. In the frieze is written in gold letters: "D Clavd Dvrfe Reg. Legat. Dicatvm." In the base is a medallion portrait, "Salvator Mundi." On the verso of the folio are the arms of Claude d'Urfé in gold and colours above a Latin inscription.

The large miniatures are painted in an unusual style in bistre (presenting the effect of *grisaille*) heightened with gold and delicate colours. The subjects are 1. (F. 2 r.) A sacrificial altar containing a burnt offering, with the legend in gold letters, "Uni et nunc et semper." 2. (F. 2 v.) Janus holding the key to the Temples of Peace and War. This is the first of seven miniatures accompanying the Calendar, and is opposite the first page of January. In the upper right-hand corner of each of these paintings is a sign of the zodiac. The miniatures accompanying five of the months appear to have been cut out. 3. (F. 5 v.) Mars, holding a lance in his right hand, a shield in his left; opposite March. 4. (F. 10 v.) Europa carried to Crete by the Bull; opposite July. 5. (F. 12 v.) Pluto carrying Persephone to Hades; opposite August. 6. (F. 14 v.) Vulcan at his forge; opposite September. 7. (F. 16 v.) Bacchus and the Bacchantes, opposite October. 8. (F. 19 v.) The Temple of Vesta; opposite December. 9. (F. 29 v.) The Annunciation. 10. (F. 35 r.) The Visitation of Elizabeth; a group of seven women, of whom one bears on her head a basket containing two turtle-doves; a landscape with a church in the background. 11. (F. 41 r.) The Nativity; three shepherds presenting a lamb. 12. (F. 43 v.) The Announcement to the Shepherds. 13. (F. 45 v.) The Adoration of the Magi. 14. (F. 47 v.) The Circumcision. 15. (F. 49 v.) The Flight into Egypt. 16. (F. 53 v.) The Coronation of the Virgin. 17. (F. 56 v.) King David kneeling to receive from an angel a sheaf, an arrow, and a death's head; his army in the background. 18. (F. 62 v.) At the beginning of "Letaniæ, fiue fupplicationes ad deum op," a group of six dignitaries kneeling in prayer in the foreground, the principal figure, according to the arms embroidered on his cope, being that of Leo X (d. 1521); in the background, hovering over the Castle of St. Angelo, the Genius of War is replacing his sword in its scabbard. 19. (F. 68 v.) The Raising of Lazarus. 20. (F. 72 v.) The Pietà; the Virgin Mary sitting at the entrance of the Tomb with Christ on her knees. 21. (F. 77 r.) The Last Judgment. 22. (F. 80 r.) The Cruci-

fixion with the two Thieves; Jerusalem in the background. 23. (F. 82 v.) The Descent of the Holy Spirit.

The 5 historiated initials (between ff. 21 and 24) represent the four Evangelists and the Agony in the Garden.

An interesting feature of this manuscript is the mingling of Christian with pagan feasts in the Calendar, *e. g.*, under January 1 (f. 3 v.) "Ce iour, eſt ſolempniſee la circonciſion de noſtre ſeigneur, Ieſu chriſt. Ancienement, c'eſtoyẽt les feſtes annuelles de Ianus, & Iuno." This fact accounts for the mythological character of the miniatures in this part of the manuscript. The Calendar contains also interesting chronological data: under February 23 (f. 4 v.), "S. Mathias, apoſtre. A tel iour, & lan mil.ccccc. vous naquiſtes monſeigneur, Meſſire Claude D'urſe, à ſemblable iour auſſi, lan. 1524, fut prins à Pauie Francoys de Valoys, premier de ce nom Roy de France." Under May 6 (f. 8 r.) "S. Iehan, dauant la porte Latine. Et à tel iour, 1529, fut priſe, et ſaccaigee la ville de Rome, par le Duc de Bourbon." Under September 29 (f. 16 r.) "S. Michel, Archange. Ce iour cy lan 1549, vous Monſeigneur, Meſſire. C. D'urſe, fuſtez apelle au ſainct college de Monſ. S. Michel, par le Roy nr̃e Sire Hẽry. II. et faict, et cree Cheualier de ſon ordre."

This manuscript was formerly in the libraries of the Duc de La Vallière and Baron de La Roche Lacarelle.

HORÆ. — See Officium.

HORATIUS FLACCUS, Quintus.

Poemata cum Commentario Acronis. Sæc. XV. *Folio, original vellum wrappers, gilt edges. In a brown morocco case.*

An Italian manuscript of Horace's Poems written in the beginning of the fifteenth century in roman characters upon vellum. 286 × 194 mm.

There are 141 leaves, including a frontispiece on saffron-coloured vellum painted in the style of Mantegna in *camaïeu* heightened with gold, and representing a faun and a satyr playing on flutes at each side of a tablet bearing in letters of gold "Q. Oratii Flacci Venusini Carminum liber primus incipit. M. Antonius Maurocenus Patricius Venet. sibi et

suis V. F." This inscription indicates that the manuscript was once in the library of Marc Antonio Morosini, a protector of Aldus, who dedicated to him his edition of Lucan published in 1502. Morosini's arms in gold and colours are in the lower part of the border of folio 2.

The text has 30 lines to the page and is written in black with initials painted in blue; explanatory notes in Latin, in very fine cursive handwriting, are between the widely spaced lines. On the outer margins and occasionally above and below is the commentary of the scholiast Acron, also written in small characters with initial letters in red.

The beginning of each of the eleven subdivisions of the Poems is written in uncial letters in colours and burnished gold. There are 11 large initial letters of burnished gold on an elaborate ground of scrolls in white, blue, red, and bistre, similar in design to the six beautiful borders on the pages beginning the main divisions of the volume; folio 2 r., "Carmina"; f. 56 r., "De Arte Poetica"; f. 64 v., "Epodon"; f. 76 r., "Carmen Sæculare"; f. 78 r., "Epistolæ"; f. 104 r., "Sermones." Folio 141 contains the Life of Horace in Latin.

HORATIUS FLACCUS, Quintus.

Q. Horatii Flacci Venusini Poemata. Sæc. XV. *Folio, purple straight-grain morocco, back and side borders tooled in fillets and scroll ornaments, vellum linings, gauffred gilt edges, by Charles Lewis. In a case of green morocco.*

A fine Italian manuscript of Horace's Poems written in italic characters upon vellum at the end of the fifteenth century. 302 × 194 mm.

There are 149 leaves, with 28 lines to the page, 6 beautiful borders, and 11 historiated initials, all painted in *camaïeu bistre* heightened with gold. The headings of the main divisions of the volume are written in uncial letters of gold and colours, the subdivisions are in colours, with large initials in blue.

The border on folio 1 is the most elaborate of the six, being of architectural design in *camaïeu bistre* with floral ornaments in colours. At the foot of the page, supported by two cupids, are painted the arms of the original owner, a red tower on a blue ground. These are repeated in *camaïeu bistre* in the two pedestals of the border, and also (in colours) in the historiated initial on folio 101 verso.

The remaining five borders are lateral only, of an elaborate, highly finished design in *camaïeu bistre* on a light green or mauve ground.

The divisions of the volume are 1. "Carmina," folio 1. 2. "Epodes," folio 60 v. 3. "Carmen Sæculare," folio 73 r. 4. "De Arte Poetica," folio 74 v. 5. "Epistolæ," folio 83 r. 6. "Sermones," folio 110 v.

The manuscript is on the whitest of vellum, with wide margins, and exemplifies one of the best styles of Italian art.

JOSEPHUS, Flavius.

Antiquitates Judaicæ et de Bello Judaico libri. [Sæc. XIII]. *Imperial 4to, two volumes, green levant morocco blind-tooled in panels, gilt edges, by The Club Bindery.*

A superb French manuscript written in clear, beautiful gothic characters upon vellum, two columns to the page, during the first half of the thirteenth century. 440 × 340 mm.

Volume I contains 178 leaves, Volume II, 170, making 348 in all, with 42 lines to each column. In Volume I are 3 borders containing 27 small circular miniatures (ff. 1, 23, and 97), and in Volume II (f. 1) is 1 border with 13 medallions of grotesques. Each volume contains 12 large historiated initials (about 95 × 95 mm.) in from one to four compartments, making 64 paintings in all. The colours of the miniatures are chiefly blue, red, and brown on a ground of burnished gold. The heads and hands of all the figures are finely and delicately drawn with the pen and lightly coloured. The running head-lines and capital letters are executed in red and blue.

The 10 small miniatures in the border on the first page of Volume I represent God the Father, the seven Days of Creation, the Temptation of Adam and Eve, and the Expulsion from the Garden of Eden. Other subjects represented are the Crucifixion, the Descent from the Cross, the Angel and the Holy Women at the Tomb, the Resurrection and the Descent into Hell. (II, 107–150).

This manuscript was formerly in a Carthusian monastery at Dijon and later in the Hamilton collection.

JOSEPHUS, Flavius.

[Colophon, f. 307 r.] Cy finiſt le xiiii^{e} liure des anciennetez des Juifz ſelon la ſentence de Joſephe. [XV Siècle]. *Folio,*

brown morocco covered with an elaborate geometrical design of fillets with azured arabesques, gilt edges, by Clovis Eve. In a modern case of brown levant morocco.

A French manuscript written in the latter part of the fifteenth century, in gothic letters (double columns) upon fine vellum, with 13 large miniatures (220 × 178 mm.), 153 delicately painted and illuminated large initials, some with short marginal decorations of flowers on a gold ground, and many hundred smaller capital letters. 377 × 273 mm.

There are 308 leaves, with 36 lines to the page, the Prologue occupying the first two folios, with an historiated initial of the author writing the book. The beginning of the text is lacking and presumably the first large miniature, as each of the following thirteen books is accompanied by a painting. Folio 3 begins "quant Adam la vit il congnut quelle auoit efte faicte et formee de lui."

The subjects of the miniatures are 1. (F. 24) Joseph's brethren casting him into the pit; the Ishmaelites on their camels passing by. 2. (F. 48) Moses leading the Children of Israel out of Egypt. 3. (F. 69) The Punishment of the Rebellion of Korah, Dathan, and Abiram. 4. (F. 87 v.) The Fall of Jericho. 5. (F. 109) The Death of King Saul. 6. (F. 133 v.) The young Amalekite presenting to David the crown and bracelet of King Saul. 7. (F. 161) The Building of the Temple, — the same painting, with slight variations, as that engraved by M. Barrois in his "Bibliothèque protypographique." 8. (F. 191 v.) The Israelites led captive by the King of Assyria. 9. (F. 211) The capture of Jerusalem by the army of Nebuchadnezzar, King of Babylon, and the burning of the Temple. 10. (F. 228) Artaxerxes, King of Persia, receiving Ezra and the other Israelites. 11. (F. 245 v.) Antiochus (IV) Epiphanes, King of Syria, marching upon Jerusalem. 12. (F. 268) Johanan Hyrcanus besieging Ptolemy in his Castle of Dagon. 13. (F. 290) The Defilement of the Temple by Crassus in his war against the Parthians.

All of the miniatures, which include hundreds of personages in varied brilliant costumes and armour, are remarkable for their vigorous drawing, lively expression of face, and clear and glowing colour.

From the libraries of Nicholas Joseph Foucault, John Towneley of Towneley, and Lord Ashburnham.

JOSHUA, JUDGES, SAMUEL AND KINGS. [About 1460.]

4to, original oak boards covered with a unique Flemish binding of repoussé silver in bold relief, especially made for the volume about 1600. *On the front cover, within a beaded border, is a large panel containing a representation of Judah smiting off the thumbs and toes of Adoni-bezek, the Canaanitish king (Judges* 1 : 6); *on the back cover is a similar panel depicting the killing of Sisera by Jael, who comes out to meet Barak and the other Jewish warriors (Judges* 4). *In the corners of both sides are heads and fruit. On the back are four panels in very fine and delicate repoussé work illustrating scenes from Joshua II, VI, and X: Rahab lowering Joshua's two spies from her roof, the Fall of Jericho, Joshua hanging the five Kings and commanding the sun to stand still. There are two chased silver clasps.*

A Hebrew manuscript of six books of the Old Testament written upon 182 leaves of vellum about the middle of the fifteenth century. It has two columns to the page and 23 lines to the column.

JUVENALIS and PERSIUS.

Junii Juvenalis Aquinatis et Auli Flacci Persii Satyræ. Sæc. XV. *Folio, dark blue levant morocco tooled in an elaborate mosaic design of olive, maroon, and citron morocco with gold ornaments forming borders and a central figure, doubled with vellum richly tooled in dentelle borders, gauffred gilt edges, by Mercier. In a case of brown levant morocco blind-tooled and lined with calfskin.*

A beautiful Italian manuscript of the *Satires* of Juvenal and Persius written in the fifteenth century in roman characters upon 83 vellum leaves, with 28 lines to the page. 223 × 180 mm.

On the first folio is an elaborate border of interlacing white scrolls on a ground of blue, red, and green, in the Italian manner, introducing cupids, animals, etc., and divided into compartments outlined by wide

fillets of burnished gold. At the foot of the page, supported by three cupids, is a coat-of-arms, — a sheaf of wheat in gold on a blue ground surrounded by a laurel wreath. On folio 71, on which the *Satires* of Persius begin, is a side border of similar design issuing from two initial letters. On the verso of folio 71, surrounded by a border, is a beautiful full-page painting illustrative of the Prologue to the *Satires* of Persius. In the background is Pegasus on Mt. Parnassus, with its twin peaks; in the foreground stand the nine Muses, the Daughters of Helicon, singing to the accompaniment of lutes around the fountain of Pirene. Over the Grove of the Muses behind them hovers an angel with a floral crown.

Scattered throughout the manuscript are 22 large initial letters in burnished gold on a ground of red and blue decorated with white.

On folio 69 verso is written "Bernardinuf excribi fecit amicif eq: ac fibi," and on folio 83 recto, "Angelus fcripfit."

LIVRE des Fais Darmes et de Cheuallerie lequel dit Livre est partis en Quatre Parties. [XV Siècle]. *Small folio, old dark brown mottled calf tooled in an outline border of scrolls and dots, gauffred gilt edges.*

A French manuscript written in *lettres bâtardes*, two columns to the page, upon fine vellum during the early part of the fifteenth century. 282 × 190 mm.

It contains 136 leaves, with 33 lines to each column. There are 4 half-page miniatures at the beginning of the divisions of the poem surrounded by borders, the last 3 of which are composed of tracery with burnished gold leaves and flowers in bright colours. The first border and miniature are of entirely different style from the others, and were evidently painted by a different artist. This border is composed of scrolls and flowers in pale colours, with two monkeys and a blank escutcheon at the bottom. The miniature is also in subdued tones. There are 4 large initial letters in gold and colours and many smaller ones in blue and red on a tracery ground of red and black.

The subjects of the miniatures are 1. (F. 3 r.) A woman suppliant kneeling before a noble lady, who is seated in a high-backed chair, with a sceptre in her hand; the scene is a panelled room. 2. (F. 46 r.) A

noble lady seated in a walled garden attended by a lady-in-waiting, receiving three courtiers richly clad and bearing swords, the first one carrying also a halberd. The background is of the diaper design in gold, red, and blue characteristic of the early art of the fifteenth century. 3. (F. 82 v.) Two fully armed knights about to fence in a picketed space within a walled enclosure; in the background a richly canopied balcony containing seven spectators. 4. (F. 112 r.) A halberdier leading a courtier and his wife into the presence of a nobleman.

The colouring of the last three miniatures is of unusual freshness and brilliancy. All of the paintings contain interesting costumes of the period.

LORRIS, Guillaume de. — See de Meung and de Lorris.

LYDGATE, John.

The Lyf of our Lady [Before 1431?]. 8*vo*, *blue straight-grain morocco, the sides and back gilt and blind-tooled in borders, gilt edges, by Kalthoeber.*

An English manuscript written upon vellum presumably during the first part of the fifteenth century. 221 × 155 mm.

There are 111 leaves, with from 26 to 29 lines to the page. Folios 109–111 were written by a different scribe from the one who executed the rest of the manuscript. On the first three pages are the table, "Thefe bene the notable matiers yat bene contynede in thys booke," recording xxxvi chapters, instead of the lxxxii arbitrary divisions made by Caxton in his undated folio edition. The Prologue extends from folio 2 verso to folio 3 verso, upon which the first chapter begins, "The Natiuite of oure lady."

Each division of the poem has at the beginning a large initial letter of burnished gold on a coloured ground with floral ornaments extending into the margin. The chapter-headings are rubricated and there are numerous initial letters in blue and red.

Inserted is an original water-colour portrait of Lydgate.

MARTIALIS, Marcus Valerius.

M. Valerii Martialis Epigrammaton Libri XII. [*F.* 176 *v.*] Xenia, ad Musas. [*F.* 182 r.] Apophoreta, ad Saturnum. [Sæc. XV]. *Large 8vo, red morocco, side borders, centre ornaments, and back tooled in a Florentine design of broken chains, vellum linings, gilt edges, by F. Bedford. In a case of maroon morocco.*

A beautiful manuscript of Martial's Epigrams written in italic characters upon 194 leaves of vellum in the latter part of the fifteenth century, in Italy, for an Archbishop of the Magalotti family. 232 × 152 mm.

The text of the first page, "M. Valerii Martialis Epigrãmaton Lib. I. ad Lectores Epistola, Spero me secuturum in Libellis meis tale tempe," is written in letters of gold, blue, red, green, and violet within an elaborate architectural border containing heads, garlands, fruits, etc., painted in blue, rose, green, and *camaïeu d'or* on a ground of violet. In the centre is a beautifully painted historiated initial "S," containing a Muse and two cupids playing a lute, a flageolet, and a tambourine. On each side of the initial letter is a cupid wearing a Cardinal's hat and holding a coat-of-arms. There are 13 other beautifully painted historiated initials at the beginning of the various divisions of the volume. The headings to the Epigrams are written in uncial letters of red, and each Epigram begins with a large initial letter in blue.

From the collection of Robert Samuel Turner.

MEUNG, Jehan de, and Guillaume de LORRIS.

[*Folio* 1] Cy cõmẽce le Rommant de la Roſe q̃ feiſt maiſtre Jehã de meun. [et Guillaume de Lorris. Aussi Œuvres diverses de Jehan de Meung. XV Siècle]. *Folio, old green velvet, with corner-pieces and clasps of brass and a monogram in brass in the centre of each cover; at the top of the recto is an engraved silver plate, probably from an older binding, with the inscription "Le Roman de la Rose," gilt edges. In a brown morocco case.*

A very fine French manuscript of the *Romance of the Rose* written by at least two scribes in *lettres bâtardes*, two columns to the page, upon fine vellum about 1475. 340 × 238 mm.

It contains 202 leaves, with 40 lines to the column. There are 2 large miniatures surrounded by full-page floral and scroll borders in colours heightened with gold, the one on the first page introducing figures, and 74 smaller paintings illustrating the poem scattered through the text. These are surrounded by borders of leaves and flowers in colours extending, in most instances, around the columns in which the miniatures occur. There are also numerous illuminated initials.

The subjects of the 2 large miniatures, which have oval tops and measure 130 × 155 and 110 × 150 mm., are, the Poet dreaming of the characters in his Romance, who are seen in procession passing through a castle (f. 1), and the Poet seated at a writing-table at work on his "Testament" (f. 151 r.).

Among the subjects of the 74 small miniatures (ff. 2–143), which measure about 82–72 mm., are allegorical representations of Hate, Meanness, Covetousness, Avarice, Pride, Envy, Old Age, Hypocrisy, and Poverty (f. 5), the Poet beginning his poem (f. 32 r.) "Cy commence le Rommant maiſtre Jehan de meun"; the Wheel of Fortune (ff. 38 and 47), the former of the two being one of the finest paintings in the manuscript; Virginius killing his daughter (f. 43 v.); the Death of Dido (f. 95 r.), and Pygmalion and Galatea (f. 143 v.).

"Le Roman de la Rose" occupies folios 1–150. On the recto of folio 150, after

"Explicit le romant de la roſe
Ou l'art d'amours eſt toute ẽclooſe,"

is an Epilogue of 24 lines, found in few manuscripts, beginning

"Et puis que je fu eſueille
Du ſonge q̃ ma traueille,"

and ending

"Que tout quan q̃ iay recite
Eſt fine & pure verite."

On folio 151 is the "Testament de Jean de Meung," beginning "Ly Peres et ly Filz et ly ſains Esperis." On folio 178 is the rare "Songe rimé" of one hundred and thirty-six lines, "Jeſtoie lautre iour en contemplacion"; ff. 180–200, "Le codicile maiſtre iehan de meun," which in most manuscripts is entitled "Trésor." The last two poems begin "Dieux ait mercy des treſpassez" (f. 200 v.) and "Miserere de functorum" (f. 201 v.), the second in Latin.

This manuscript was formerly in the collections of Le Tellier, Marquis de Courtanvaux, whose stamp is on the first and last pages. Later it was in the library of Henri Bordes.

MINIATURE PAINTINGS. XIV–XV Centuries.

4to, brown morocco stamped with fleurs-de-lys and other ornaments, carved medallions in ivory set in silver, depicting the Adoration of the Magi and the Crucifixion, inserted in the centre of both covers, four ivory bosses set in silver in the corners of each cover, silver clasps, gilt edges. In a brown morocco case.

A fine collection of 32 large historiated and floriated initials taken from various early illuminated vellum manuscripts and mounted upon black cardboard.

Among the subjects are a group of Dominican monks, Sts. Peter and Paul, St. Mary Magdalene, St. Paul on the road to Damascus, St. Laurence, St. Stephen, and St. Vincent, the Virgin and Child, the Nativity, the Assumption of the Virgin, King David praying, the Ascension, four curious paintings of the Trinity, and Christ surrounded by saints. Eight of the illuminations are floriated initials.

MINIATURE PAINTINGS. XV Century.

4to, half brown morocco.

A volume containing 8 large miniatures (117 × 73 mm.) painted upon vellum and surrounded by borders. They formed part of a fifteenth century Flemish manuscript. At the end of the book are three vellum leaves of manuscript from a Psalter written in small gothic characters in two columns, also 3 large illuminated initials and an ornament.

The subjects of the miniatures are the Descent of the Holy Spirit, Christ disputing with the Doctors in the Temple, the Resurrection of the Dead, God the Father receiving Spirits into Glory, the Adoration of the Magi, the Presentation in the Temple, the Announcement to the Shepherds, the Flight into Egypt.

MINIATURE PAINTINGS. XV Century.

4to, in gilt frames.

Two miniatures delicately painted upon vellum (220 × 210 mm.) taken from a French manuscript, "Les Forteresses de la Foi," executed in the middle of the fifteenth century.

One painting represents the entrance to the mystical fortress and the Defenders of the Faith disputing with heresiarchs; the other shows the entire fortress defended by ecclesiastical authorities and theologians and surrounded by heretics attempting to undermine the foundations with pickaxes. These original conceptions are the work of an excellent artist.

Formerly in the Didot collection.

MINIATURE PAINTING. XV Century.

Large folio, in an ebonized frame.

A beautifully painted historiated initial upon vellum, taken from a fifteenth century Spanish manuscript. 590 × 405 mm.

The upper part of the painting contains a representation of the Resurrection, below which are two bars of music painted in gold and colours. In the border immediately surrounding the letter are 6 small miniatures of saints. The outer borders is composed of cupids, grotesques, scrolls, birds, etc., in rich colours and gold; at the foot of the page is the figure of a saint (75 × 75 mm.) in an oval.

MINIATURE PAINTING. XV Century.

4to, in an ebonized frame.

An historiated initial taken from a fifteenth century French manuscript upon vellum (295 × 265 mm.) depicting God the Father enthroned and in the act of benediction. The border is painted in flowers and scrolls in rich colours heightened with gold.

MINIATURE PAINTINGS. XV Century.

4to, in carved oak frames.

Two historiated initials from fifteenth century manuscripts exquisitely painted upon vellum, in oval form within rich borders of flowers, angels, grotesques, etc., in colours heightened with gold.

One painting (380 × 335 mm.) represents the Martyrdom of St. John the Evangelist, who stands in the cauldron of boiling oil looking up to God the Father in the sky; six men are bringing faggots and fanning the flames.

The other painting (385 × 340 mm.) depicts the Presentation in the Temple, a group of ten figures, with a view of a landscape through three windows. The top of the miniature contains a fine architectural design.

MINIATURE PAINTINGS. XVI Century.

4to, in a gilt frame.

Two historiated initials from sixteenth century French manuscripts beautifully painted upon vellum (155 × 165 mm.), representing Christ and the Woman of Samaria at the Well and the Return of the Prodigal Son. They are oval in form, within borders of flowers, etc., in colours on a gold ground. In both paintings fine landscapes are introduced.

MINIATURE PAINTINGS. XVI Century.

Small 4to, crimson velvet, crimson silk linings, gilt edges.

A series of 20 small sixteenth century Italian miniatures exquisitely painted and inlaid in vellum leaves, within gold borders.

The subjects are the Annunciation, the Nativity, the Adoration of the Magi, the Presentation in the Temple, the Agony in the Garden, the Betrayal, the Platting of the Crown of Thorns, the Scourging, Christ bound and shown to the people, Christ carrying the Cross, the Crucifixion, the Descent from the Cross, the Virgin Mary, St. Mary Magdalene, St. Catherine, St. Martha, St. Barbara, St. Dominick, St. Jerome, and St. John the Baptist.

MIROUER HISTORIAL DE FRANCE. XV Siècle.

Small folio, old calf over oak boards, tooled in fillets, with brass bosses, corner pieces, and clasps, gilt edges. At the top of the front cover in a brass border under isinglass is the title in gothic characters, "Le miroir hyftorial de france."

A beautiful French manuscript executed in Latin and French in gothic characters upon 132 leaves of fine vellum, with 33 lines to the

page, for a Duke of Burgundy, presumably during the reign of Charles VII (d. 1461) or of Louis XI (1461–1483). 293 × 218 mm.

There are 5 large half-page miniatures surrounded by delicately painted borders of scrolls, fruit, flowers, birds, and grotesques in gold and colours, 36 historiated initials in colours and burnished gold (about 55 × 55 mm.), and numerous large and small illuminated initials and finials.

On all of the pages containing large miniatures are the arms of a Duke of Burgundy, possibly Philippe le Bon (1396–1467), and the device "Nul ne si [s'y] frote," also, on folio 1, the initials "N C, " "U E," and "a c."

The subjects of the large miniatures are 1. (F. 1 r.) A King of France (Louis XI ?) receiving an angel; the scene is an open field in which grow the lilies of France. 2. (F. 4 v.) Pope Innocent IV giving Indulgences to various kings. 3. (F. 55 r.) A feast; on the floor of an entry outside the room lies a man. 4. (84 v.) The Tomb of Pepin with his effigy. 5. (F. 117 r.) The Coronation of Hugues Capet at Reims.

The historiated initials represent the Kings of France through Charles V (d. 1380). The Table at the end of the volume records the death of Charles VII in 1460 [1461].

The miniatures are finely painted.

MISSALE. Sæc. XV.

Folio, original fifteenth century French binding of calf tooled in fillets, corner ornaments, and centre panels in the Aldine manner, arms in the central lozenge on both sides, gilt ornaments including fleurs-de-lys on the back, gilt edges.

A French Missal beautifully executed in large gothic characters upon parchment at the beginning of the fifteenth century. 338 × 233 mm.

There are 118 leaves, with 11 and 15 lines to the page, folios 1–85 and 86–117 being written in characters of a different size, the latter part in smaller letters with initial decorations of a different style. Folio 118 ("Requiem") contains 25 lines to the page, and is written in a third variety of letter.

The illuminations consist of 6 large historiated initials (about 70 × 70 mm.) accompanied by bilateral borders of flowers, scrolls, and fruit, in

colours and gold on a ground of white, dull gold, or maroon arranged in compartments, and over 300 large and small initial letters. Those in the first part of the book are chiefly in blue, red, and burnished gold with conventional ornamentation, the letter beginning the Canon of the Mass, "Te igitur," (f. 70 r.) representing a cross in dull gold on a red and blue ground elaborately decorated, and measuring 90 × 85 mm. The initial letters in the latter part of the volume are chiefly in blue, rose, and green on a dull gold ground with floral decoration.

The subjects of the historiated initials are 1. (F. 5 r.) The Nativity; in the border on this page are the figures of Christ and (presumably) the person for whom the manuscript was executed. At the foot of the page are his arms in gold and colours supported by two angels. 2. (F. 13 v.) The Resurrection. 3. (F. 18 r.) The Descent of the Holy Spirit. 4. (F. 27 r.) The Assumption of the Virgin. 5. (F. 35 v.) The Birth of the Virgin. 6. (F. 43 r.) The Last Judgment. On folios 54 verso to 56 verso and 108 verso to 113 verso is musical notation, — sixteen pages in all.

MISSEL DE CHARLES VI. XV Siècle.

Folio, bound in oak boards covered with old brown velvet, and having the old corner-pieces and clasps of silver elaborately chased after the manner of nielli, representing the four Evangelists, the Annunciation, and the Nativity, and bearing the date 1610. *The velvet is of the sixteenth century, and superceded the original calf covers, now applied as inside linings, and upon which are partly effaced stamped ornaments and centre-pieces in gold. The back has also been recovered with brown morocco; the edges are gilded. In a velvet-lined oak case, with brass clasps.*

A superb French manuscript of great interest and value independent of its origin and history, having been written and illuminated for Charles VI, King of France, in the early part of the fifteenth century. The double representation of the Martyrdom of St. Catherine (folios 319 and 330) makes it presumable that it was executed on the occasion of the marriage of Catherine de Valois, his youngest daughter, to Henry V of England, in 1420, and the second frontispiece, containing her arms and those of her husband, bears out this theory.

The text is written in gothic characters, in double columns, upon 359 leaves of finest vellum, now as fresh and unblemished as when first made. The volume measures 365 × 260 mm.

There are 2 frontispieces, 107 large miniatures, averaging 163 × 123 mm., and 428 smaller ones, 2 rectangular ones at the side (65–70 × 45–53 mm.), and 2 spherical ones (about 60 mm. in diameter) at the foot of each page containing a large miniature and within the borders, which are richly decorated in blue and gold with scrolls and flowers.

The first of the two frontispieces represents a room hung with blue material covered with circular ornaments containing alternately the initial "K" and a fleur-de-lys; in the centre is a pillar surmounted by an escutcheon upheld by an angel bearing the arms of France, and a red banderole with the inscription, "Karolus VI, Rex Franciæ." To the pedestal of the pillar is attached an escutcheon with the arms of Charles VI and his wife, Isabeau de Bavière. To two other pillars are attached (at the left) the arms of six large feudatories of the crown, the Dukes of Burgundy, Aquitaine, and Normandy, and the Counts of Flanders, Champagne, and Toulouse; at the right, those of six ecclesiastical duchies, Reims, Langres, Laon, Beauvais, Noyon, and Châlons. The top escutcheon of each of these two lateral series is upheld by an angel, and attached to all twelve are red banderoles bearing, in Latin, in letters of gold, the designation of the owner of each coat-of-arms. The pillar, the angels, and the escutcheons are all painted in *camaïeu d'or*.

There are certain indications that this frontispiece was not contemporaneous with the rest of the manuscript. The composition is of the style of the fifteenth century, but the execution is probably of the seventeenth century and perhaps a copy of an original leaf, which may have become worn in protecting the rest of the manuscript.

The second frontispiece contains within a rich border a painting of the Tabernacle and the Holy Sacrament in the gothic manner in *camaïeu d'or*, with "L'Office de la Messe" at the foot. The border is in compartments in scrolls of blue and gold, and, at the corners, ornaments of jewel-like design in *camaïeu d'or*, white, and green, on a rose ground. At the left side of the page are the arms of Henry V of England, quartered with those of France and England; at the right, the arms of his wife, Catherine de Valois. In the margin above the border is a leaf-spray in *camaïeu d'or*, attached to which, on the left and right margins of the page, are chaplets, the one ending in two medals, the other in a cross.

Although the border of this second frontispiece is painted in the same manner as the others, this leaf, like the preceding one, was undoubtedly added to the volume. Folios 3–5 contain the Table, beginning "Ceft la table pour trouuer les offices chafcun iour par ordre," and ending "Meffe de faint loys roy de france." The paintings begin on the recto of folio 6.

The subjects of the large miniatures are 1. (F. 6 r.) Christ's entry into Jerusalem. 2. (F. 7 v.) Christ predicting to His Disciples the Destruction of Jerusalem. 3. (F. 9 r.) Christ receiving the two Disciples sent by John the Baptist. 4. (F. 160) John the Baptist talking to the Levites sent by the Jews from Jerusalem. 5. (F. 22 r.) The Nativity. 6. (F. 25 r.) The Circumcision. 7. (F. 27 r.) The Adoration of the Magi. 8. (F. 31 r.) The Miracle at the Marriage of Cana. 9. (F. 32 v.) Christ healing a leper, and 10. (F. 35 v.) giving to His Disciples the Parable of the Labourers in the Vineyard. 11. (F. 38 r.) Christ describing the Last Judgment to His Disciples, 12. (F. 40 v.) entering Jerusalem with His Disciples, 13. (F. 48 r.) tempted by the Devil. 14. (F. 51 v.) Christ teaching in the streets of Jerusalem, and 15. (F. 56 r.) going to Jerusalem for the Feast of the Passover. 16. (F. 58 r.) The Transfiguration. 17. (F. 61 v.) The Woman of Canaan before Christ and His Disciples. 18. (F. 66 r.) Christ and His Disciples on the outskirts of Jerusalem. 19. (F. 67 v.) Dives and Lazarus. 20. (F. 71 r.) The Departure of the Prodigal Son. 21. (F. 74 r.) Christ healing a dumb demoniac. 22. (F. 76 r.) Christ telling the Nazarites that a prophet is not without honour save in his own country, and 23. (F. 81 r.) healing Peter's mother-in-law. 24. (F. 82 v.) Christ and the Woman of Samaria. 25. (F. 85 r.) Christ teaching in the Temple. 26. (F. 88 v.) Christ and His Disciples in the desert by the Sea of Galilee. 27. (F. 93 v.) Christ healing a blind man, and 28. (F. 96 v.) raising to life the son of the widow of Nain. 29. (F. 98 v.) The Resurrection of Lazarus. 30. (F. 102 v.) Christ disputing with the priests in the Synagogue. 31. (F. 108 v.) Mary, the sister of Lazarus, anointing Christ's feet. 32. (F. 113 r.) Mary Magdalene anointing His head, and 33. (F. 119 v.) His feet. 34. (F. 122 r.) The Last Supper. 35. (F. 127 r.) Judas receiving the twelve pieces of silver. 36. (F. 133 v.) Christ at table with His Disciples; the four small miniatures in the border represent the washing of their feet. 37. (F. 135 v.) The Crucifixion. 38. (F. 153 r.) The Resurrection. 39. (F. 154 v.) Christ appearing to the two Disciples at Emmaus, 40. (F. 156 v.) to the twelve Apostles at Jerusalem, and 41. (F. 158 v.) to His Disciples at the Sea of Tiberias. 42. (F. 160 v.)

Mary Magdalene at the Tomb which is guarded by two Angels. 43. (F. 162 v.) Christ blessing eleven Apostles at Bethany. 44. (F. 164 r.) Mary Magdalene at the empty Tomb. 45. (F. 165 v.) The Incredulity of Thomas. 46. (F. 175 r.) The Transfiguration. 47. (F. 183 r.) The Descent of the Holy Spirit. 48. (F. 189 v.) Christ in the midst of the Doctors, and 49. (F. 191 r.) entering Peter's house. 50. (F. 195 r.) The Trinity. 51. (F. 196 v.) Dives and Lazarus; a different composition from No. 19. 52. (F. 202 r.) Christ on the shore of the Sea of Galilee, 53. (F. 205 r.) giving the Parable of the Loaves and Fishes, and 54. (F. 209 r.) with His Disciples approaching Jerusalem. 55. (F. 212 r.) Christ healing a deaf-mute, and 56. (F. 215 r.) ten lepers, two in the large miniature, the other eight in the four small paintings in the border. 57. (F. 218 r.) Christ raising the son of the widow of Nain; a different composition from No. 28. 58. (F. 220 v.) Christ healing the demoniac child. 59. (F. 223 r.) John the Baptist (?) led by soldiers before Herod the Tetrarch. 60. (F. 229 v.) Christ healing a sick man. 61. (F. 232 r.) Jairus asking Christ's help, and the woman with an issue of blood. 62. (F. 236 r.) Christ raising Jairus' daughter, and 63. (F. 237 r.) instructing His Disciples. 64. (F. 238 v.) Zacchæus in the sycamore tree watching Christ. 65. (F. 242 r.) The Martyrdom of St. Andrew. 66. (F. 244 v.) One of the Apostles receiving money from a rich man. 67. (F. 245 v.) The Martyrdom of St. Stephen. 68. (F. 247 r.) The Miracles of St. John the Evangelist. 69. (F. 248 v.) Herod ordering the Massacre of the Innocents. 70. (F. 253 v.) The Martyrdom of St. Sebastian. 71. (F. 255 r.) Christ and His Disciples meeting a company of horsemen. 72. (F. 256 r.) St. Paul on the road to Damascus. 73. (F. 258 v.) The Circumcision. 74. (F. 261 r.) St. Peter preaching. 75. (F. 262 v.) The Descent of the Holy Spirit. 76. (F. 264 v.) The Annunciation. 77. (F. 268 v.) St. Philip the Apostle raising those killed by the Dragon. 78. (F. 270 r.) The Emperor Constantine, at the head of his army, going to receive the fragment of the Holy Cross sent by his mother, St. Helena. 79. (F. 272 r.) The Martyrdom of St. John the Evangelist. 80. (F. 273 r.) St. Barnabas. 81. (F. 276 r.) The Circumcision of John the Baptist. 82. (F. 279 v.) St. Peter and St. Paul. 83. (F. 284 r.) St. Margaret led before Olybrius, Governor of Antioch. 84. (F. 285 r.) The Appearance of Christ to Mary Magdalene. 85. (F. 287 r.) St. James the Major led before Herod Agrippa. 86. (F. 288 r.) The Martyrdom of St. James the Major and one of his converts, before Herod Agrippa. 87. (F. 291 r.) The Martyrdom of St. Laurence. 88. (F. 293

v.) The Death of the Virgin. 89. (F. 295 r.) St. Barthelemy. 90. (F. 297 r.) Salome bringing the head of John the Baptist to her mother and Herod. 91. (F. 298 v.) Sts. Joachim and Anna offering a lamb in the Temple. 92. (F. 300 v.) The Emperor Heraclius carrying to Constantinople the part of the Cross left at Jerusalem by St. Helena. 93. (F. 303 r.) St. Matthew putting to flight two dragons evoked by magicians. 94. (F. 304 r.) St. Maurice and the Theban legion summoned before the Emperor Maximin. 95. (F. 305 v.) St. Michael slaying the Dragon. 96. (F. 308 r.) St. Francis of Assisi receiving the Stigmata. 97. (F. 309 r.) The Martyrdom of St. Denis (Dionysius) and his companions. 98. (F. 310 r.) St. Luke. 99. (F. 312 r.) St. Simon the Apostle. 100. (F. 314 v.) All Saints. 101. (F. 316 r.) A Burial Service. 102. (F. 317 v.) St. Martin of Tours. 103. (F. 319 v.) St. Catherine and her attributes. 104. (F. 320 v.) St. Paul the Apostle writing the Letter to the Ephesians and young men reading it (two compartments). 105. (F. 322 v.) A group of Saints. 106. (F. 326 v.) Two Saints, a man and a woman, reading sacred books (two compartments). 107. (F. 330 r.) The Martyrdom of St. Catherine.

The small miniatures occasionally, but not always, refer to the subject of the large paintings, as on folio 218, where four scenes from the miracle of the raising of the widow's son are depicted, explanatory of the large miniature. When the large paintings bear no relation to the text, the small ones relate to that part of the Old Testament which corresponds to the Office of the day.

The miniatures taken together form an almost complete iconography of the New Testament, with many scenes from the lives of the Saints, which are possibly unique. As a rule in manuscripts the Saints are represented only with their attributes; here the actual scene of martyrdom is often depicted.

At least three artists, of different talents, painted the beautiful miniatures in this manuscript, and one of them, with the brilliant quality of the school of Touraine, preceding Jehan Foucquet, did most of the work. The difference in manner may easily be seen by comparing the miniatures on folios 108, 189, 205, 209, 215, and 220, with those on folios 195 and 304, where the influence is undoubtedly Flemish. Every miniature is a finished painting, full of life and movement, well conceived, well ordered, and showing marvellous intelligence in composition for work of this period. Each figure has a distinct physiognomy of its own and an

attitude appropriate to its rôle. The heads, which are expressive and natural, are in general studied with much care. The knowledge of technique is wonderful, especially in the representation of the nude, in foreshortening, and in perspective. The landscapes are charmingly picturesque, and the costumes, armour, furniture, and architecture of the period, both exterior and interior, faithfully represented. Many of the small miniatures are quaint in design and show the free imagination of the artist, *e. g.*, on folio 158 two apostles are represented as grilling a fish, and on folio 198 a devil is carrying away in a wheelbarrow the soul of Dives. Several of the miniatures are in *camaïeu d'or.*

The colouring throughout is striking but harmonious, gold being freely employed. Christ is always represented in a robe of reddish gold, *aureis rutilans.*

The text, with rubricated headings and innumerable large and small initials in gold and colours, is entirely in French, except for the first words of prayers, epistles, gospels, etc., which are in Latin.

The royal origin of the volume is repeatedly attested to by the frequent presence of fleurs-de-lys and heraldic emblems, *e. g.*, in the first small miniature on folio 25 recto are the arms of France and Bavaria, in *camaïeu d'or*, painted on the side of a prie-dieu; on folio 66 recto is a small miniature of a king with a crown of fleurs-de-lys, kneeling before a prie-dieu on which are the arms of France.

After the death of Queen Catherine, in 1438, this manuscript became the property of her son, Henry VI, and was placed in Whitehall. After the schism under Henry VIII it was transported to Antwerp by a man named Gilles and sold, in 1545, to the Abbey of Tongerloo by the heirs of Jean Legrand, with a copy of the Last Supper painted by Leonardo da Vinci for Henry VIII. There it remained until 1869, when it passed into the hands of Ambroise Firmin-Didot, and thence to the Countess Mniszeck, step-daughter of Balzac, who died in 1887.

MISSALE ECCLESIÆ TURONENSIS. Sæc. XVI.

Folio, old crimson velvet, vellum linings, gauffred gilt edges. In a brown morocco case lined with crimson satin.

A superb French Missal written upon fine vellum in beautiful gothic characters, two columns to the page, at the beginning of the sixteenth century, for use in the church of Tours, possibly by the Lalement family of

the province of Berry, near Touraine, whose probable arms are painted at the foot of the borders surrounding the large miniatures on folios 8 and 50 and in six of the small miniatures. 346 × 230 mm.

The volume contains 169 leaves, including 2 for the Index, and the text has 30 lines to the page. Folios 4, 84, 106, 111, 112, 152, 153, and 154 are blank. There are 5 large and 19 small miniatures surrounded by rich and elaborate Italian Renaissance borders in *camaïeu d'or* and blue on a ground of blue and gold. The pages containing the large miniatures have the outer margins of the borders finished in black. There are numerous elaborately illuminated initial letters in floral and scroll designs.

The subjects of the large miniatures are 1. (F. 8 r.) The Nativity; a half-page painting of the Infant Christ in a cradle filled with straw, surrounded by six angels painted in blue; above hover six more angels in rose; Joseph and Mary kneel on each side, two shepherds are on the right outside the dilapidated stable, two on the left, and two in the distance receiving the Announcement from an Angel. 2. (F. 50 v.) The Resurrection, a half-page painting in which Christ in a blaze of glory appears to three soldiers clad in rich armour who are seated on the ground outside the rock-tomb. The border on this page is especially elaborate, introducing angels playing lutes and highly ornamental vases in blue and *camaïeu d'or*. 3. (F. 59 r.) The Descent of the Holy Spirit; of half-page size and surrounded by an architectural border in *camaïeu d'or* on a ground of blue and bistre. 4. (F. 85 v.) Preparations for the Crucifixion; a superb full-page miniature depicting Christ sitting on a rock, bound and crowned with thorns; a workman near by is completing the Cross, the two thieves, bound, stand at the foot of the other two crosses; in the foreground are soldiers and the Virgin Mary supported by holy women and the Beloved Disciple. There are 34 figures in all. 5. (F. 86 r.) The Crucifixion; a full-page miniature serving as pendant to the one preceding. At the foot of the three crosses are the holy women, one of whom supports on her knees the fainting Virgin, and the soldiers casting lots, in the background are more soldiers, on foot and on horseback, in the distance is Jerusalem surrounded by blue hills.

The subjects of the small miniatures (about 85 × 60 mm.) are 1. (F. 5 r.) The Announcement to the Shepherds; a night-scene of great beauty. 2. (F. 10 r.) The Circumcision; the High Priest, with the Infant Christ on his knee, is surrounded by several persons. 3. (F. 11 r.) The Adoration of the Magi. 4. (F. 13 r.) Christ's Entry into Jerusalem. 5.

(F. 52 r.) The Transfiguration. 6. (F. 61 r.) God the Father in celestial Glory. 7. (F. 63 r.) The Last Supper. 8. (F. 99 r.) An historiated initial (50 × 50 mm.) "T" beginning the Canon of the Mass, "Te igitur," containing a half-length figure of Christ bound and crowned with thorns. In the margin are painted the symbols of the Passion, the division between the two columns of text being the lower part of the cross. 9. (F. 115 v.) St. Gatien, the first Bishop of Tours, preaching. 10. (F. 117 r.) The Martyrdom of St. Stephen. 11. (F. 119 v.) The Presentation in the Temple. 12. (F. 121 v.) The Annunciation; a charming miniature in which both figures are standing. 13. (F. 125 r.) The Birth of St. John the Baptist. 14. (F. 131 r.) The Assumption of the Virgin. 15. (F. 132 v.) The Birth of the Virgin Mary; a beautiful interior with a large fire-place and six figures. 16. (F. 136 v.) St. Maurice and his warriors. 17. (F. 141 r.) St. John the Evangelist on Patmos; in the sky Christ in His glory surrounded by all the saints. 18. (F. 143 r.) The Raising of Lazarus. 19. (F. 144 r.) St. Martin of Tours dividing his cloak with the beggar.

The illuminations in this manuscript are of the first order of merit, superbly drawn, and remarkable for purity of design and composition, vigour of execution, and brilliancy of colour. They are examples of the best work of the school of Touraine, and were possibly painted in part by Jehan Foucquet, the characteristics of whose art they possess, *viz.*, variety in physiognomy, predilection for landscapes with rich architectural designs, knowledge of linear and aërial perspective, and luminous colouring. The manuscript as a whole is one of the finest possible examples of the calligraphy and art of the period in which it was executed.

On folios 87–96, 102–103, and 109–110 is music-score. The rubrics on folios 50 and 76 verso read, "In ecclesia Touronensis." Further evidence that the Missal was intended for use in Tours is found in the fact that Saint Monegonde, a recluse of Tours, is mentioned in the Litany of the Saints.

From the library of Ambroise Firmin-Didot.

MISSALE. Sæc. XVI.

Folio, brown levant morocco, Janseniste, vellum linings, gilt edges, by Chambolle-Duru.

A Spanish Missal executed in very large gothic characters of black and red upon 175 leaves of vellum during the first half of the sixteenth

century, presumably by Jesuit monks for Francisco Borgia (b. 1510), Vicar General of the Jesuit order in Spain and Portugal from 1545–65, whose name, "Divo Fr. Borgia," appears in a medallion on the inner margin of the full-page border on folio 63 recto. 376 × 275 mm.

The text has 11 lines to the page, folios 62, 87, and 88 are blank, and a leaf containing an Index is prefixed. There is 1 historiated initial of the crucified Christ (an oval 50 × 38 mm.) at the beginning of the Canon of the Mass (folio 117 r.), surrounded by a floral border in colours on a ground of burnished gold, with marginal decorations, an elaborate full-page border with 4 small miniatures in the corners, 119 large gold and coloured initials (from 32 × 32 to 90 × 90 mm.) and 220 smaller capitals in gold on a ground of colours.

The full-page border is composed of flowers and scrolls in blue, red, green, and gold, on a white ground, a cardinal's arms at the foot, on the inner margin Borgia's name in black on a gold ground, at the beginning of the text a large historiated "R" in colours and burnished gold (180 × 135 mm.) containing a bull in red surmounted by a gold crown. This device appears also in arms at the top of the page, and in sepia on a black ground in the centre of the initial on folio 1.

Beginning with folio 141 verso the work of a second scribe and illuminator is apparent, and from this point on the initials are painted in blue on a tracery ground of red. On folios 6–10, 112–116, 127–129, 131, and 147–152 is music-score.

MUSIC-SCORE. Before 1559.

Oblong 4to, brown morocco covered with a beautiful Grolieresque design of interlacing bands and arabesques painted black, ivory, green, and blue outlined in gold, the arms and crowned "H" of Henri II and the crescents and monogram of Diane de Poitiers in gold and silver in the centre of the recto, the word "Bassus" in gold letters on a black cartouche on the verso, gilt and silver back, edges gilt and gauffred in an elaborate design. In a purple velvet case.

A sixteenth century French manuscript of the basso part of several pieces of Church music in Latin and French, written in gothic characters of black and red upon 138 leaves of paper. 150 × 204 mm.

The verso of the first folio contains the initial letter "B" elaborately painted in scrolls of blue and brown with the remaining letters of the word "Bassus" in red in the centre. Similar ornaments in various colours occur throughout the volume. Folios 2–5 contain Tabula. On page 168 are "Chansons à quatre parties Josquin Baston."

From the collection of L. Double and sold at the dispersion of his library as having belonged to Diane de Poitiers. There have since been doubts as to the genuineness of the arms and monogram on the front cover, but the binding is of the period of Henri II and a very fine example.

OFFICIUM BEATÆ MARIÆ VIRGINIS. Sæc. XV.

Small 4to, old green silk, gilt edges. In an old case of green morocco tooled in gilt.

A Flemish Office of the Virgin written at the beginning of the fifteenth century in gothic characters upon vellum. 128 × 91 mm.

It contains 186 leaves, including 12 for the Calendar, and the text has 18 lines to the page. There are 15 large miniatures, 30 borders, and numerous large and small initial letters in burnished gold on a coloured ground or in blue and gold on a tracery ground of red and black with flourishes extending into the margins. The borders, which are around the miniatures and on the opposite pages, are composed of flowers, fruit, scrolls, and birds in brilliant colours heightened with gold.

The subjects of the miniatures, which are all on the verso of the leaves, are 1. (F. 13) The Crucifixion. 2. (F. 20) The Descent of the Holy Spirit. 3. (F. 26) The Virgin and Child ministered to by three Angels. 4. (F. 36) The Annunciation. 5. (F. 53) The Visitation of Elizabeth. 6. (F. 64) The Nativity. 7. (F. 69) The Announcement to the Shepherds. 8. (F. 74) The Adoration of the Magi. 9. (F. 79) The Presentation in the Temple. 10. (F. 84) The Massacre of the Innocents; Herod enthroned watching the slaughter. 11. (F. 92) The Flight into Egypt. 12. (F. 98) The Coronation of the Virgin. 13. (F. 107) King David praying within a walled garden. 14. (F. 126) A Burial Service in a chapel. 15. (F. 164) St. Jerome.

The drawing is somewhat stiff and formal, but the compositions are original in design and the colouring fresh and bright.

OFFICIUM BEATÆ MARIÆ VIRGINIS. Sæc. XV.

Small 4to, russia, the sides and back blind-tooled in panels with gilt fillets, gilt edges.

A Flemish Office of the Virgin written in the fifteenth century in gothic letters upon fine vellum. 117 × 84 mm.

There are 139 leaves, with 17 lines to the page, 16 beautiful trilateral and 4 quadrilateral borders composed of brilliant flowers, insects, birds, monkeys, and scrolls in *camaïeu d'or* on a ground of dull gold, grey, light green, red, and blue. They are remarkable for variety of design and freshness of colour. Throughout the text are numerous small initial letters in *camaïeu gris* on a ground of *camaïeu d'or*, and 24 large capitals in blue on a red ground elaborately decorated in gold.

There is no Calendar, and the prayers for special saints precede the Lessons from the Four Gospels and the Hours proper, instead of following the Penitential Psalms and the Litany.

OFFICIUM BEATÆ MARIÆ VIRGINIS. Sæc. XV.

Beate Marie Virginis secundum usum et consuetudinem Romane Curie. [*Folio* 270] Officium de Passione domini Jesu Christi. [*Folio* 322] Officium sancti angeli custodis. [*Folio* 354] . . . Sancte Catherine martiris. [*Folio* 369] . . . Beate Marie Magdalene. *4to, old stamped calf, gauffred gilt edges. In a modern case of green levant morocco.*

A Spanish Office of the Virgin and other Saints written in large gothic characters of black and red upon vellum in the early part of the fifteenth century. 217 × 147 mm.

It contains 647 leaves, including 12 for the Calendar, and the text has 14 lines to the page. Folios 13, 149, and 456 are blank. There are 13 large miniatures surrounded by borders, 24 historiated initials, and 156 richly decorated borders of scrolls, flowers, birds, figures, and grotesques in brilliant colours heightened with gold, besides hundreds of illuminated initials in burnished gold on an ornamental ground of blue and red. On the pages opposite the miniatures are large initials of floral design in blue on a gold ground, measuring about 47 × 47 mm. Many of the borders extend around three sides only of the pages. At the foot of folio

15 recto are the illuminated arms of the original owner, upborne by four angels.

The subjects of the large miniatures are 1. (F. 14 v.) The Annunciation. 2. (F. 27 v.) The Visitation of Elizabeth. 3. (F. 50 v.) The Nativity. 4. (F. 57 v.) The Announcement to the Shepherds. 5. (F. 63 v.) The Adoration of the Magi. 6. (F. 69 v.) The Presentation in the Temple. 7. (F. 75 v.) The Massacre of the Innocents. 8. (F. 85 v.) The Flight into Egypt. 9. (F. 116 v.) St. Anna and the Virgin Mary. 10. (F. 150 v.) The Raising of Lazarus. 11. (F. 206 v.) King David praying. 12. (F. 262 v.) The Meeting of Joachim and Anna. 13. (F. 422 v.) St. Veronica holding the Sacred Sudarium.

The 24 small miniatures, in the form of historiated initials (folios 136 and 424–463), depict fourteen saints and scenes from the lives of Christ and the Virgin Mary. There are prayers in Spanish on folios 448–455.

The paintings in this manuscript are extremely brilliant in colour and the drawing is strong and vigorous to a degree bordering on roughness.

OFFICIUM BEATÆ MARIÆ VIRGINIS. Sæc. XV.

4to, old red morocco, the sides elaborately and delicately tooled in panels and compartments containing stars, with a fan-shaped ornament in the centre, gilt back, vellum linings, gilt edges, by Du Seuil.

A French Office of the Virgin written during the first half of the fifteenth century upon 27 vellum leaves, with 13 lines to the page. 192 × 136 mm.

There are 4 miniatures (57 × 53 mm.), numerous illuminated initials, and, on all the pages, elaborate borders of pen and ink tracery with burnished gold leaves, also foliage sprays in blue, red, and gold issuing from the large illuminated initials and from the gold and coloured lines bordering the outer margins of the pages.

The subjects of the miniatures are 1. (F. 1 r.) A monk (the scribe?) kneeling before the Virgin and Child. 2. (F. 19 v.) The Virgin seated with the Infant Child. 3. (F. 23 r.) The Virgin standing with the Child, who holds a dove, two angels behind them supporting a robe. 4. (F. 25 r.) The Virgin seated with the Child, St. John the Baptist and St.

Stephen beside her. The background of all the miniatures is painted in a mosaic design of minute squares in blue, red, and burnished gold characteristic of late fourteenth and early fifteenth century work.

The rubrics and the first thirteen leaves are in French and begin with the prayer "Douce dame de misericorde."

OFFICIUM BEATÆ MARIÆ VIRGINIS. Sæc. XV.

[*Folio* 7] Incipit officium beate et glorioſe virginis Marie matris domini nr̃i ihu xpi ſm̃ romanum curiam. [*Folio* 39] Officium Passionis. [*Folio* 53] Officium mortuorum. . . . *Small* 4*to, light green velvet, gilt edges.*

An Italian Office of the Virgin written in gothic letters upon vellum in the fifteenth century. 187 × 137 mm.

There are 121 leaves, including 6 for the Calendar, with 22 lines to the page.

The illuminations consist of 15 historiated initials (45 × 45 mm.) with borders of scrolls in pen tracery and burnished gold introducing flowers, angels, animals, etc., and numerous large and small illuminated initial letters. The subjects of the miniatures are the usual ones accompanying the various offices. The last page contains only the words "Deo grâs. Amen," the initial letter depicting a woman kneeling before a crucifix. In the border at the foot of folio 7 recto are the illuminated arms of the person for whom the manuscript was made.

OFFICIUM BEATÆ MARIÆ VIRGINIS. Sæc. XV.

Small 8*vo, old Italian red morocco tooled in an intricate Gasconesque design of scrolls in gold, with arabesques in white enamel and centre rosettes of similar execution, gilt edges.*

An Italian Office of the Virgin written in roman letters of black, red, and burnished gold upon vellum by Jacopo Tarranus in the fifteenth century. 113 × 76 mm.

There are 80 leaves, with 12 lines to the page. Folios 35, 36, 79, and 80 have no text, but are ruled in borders of double gilt fillets such as surround every page of text. The scribe's signature appears at the foot of the blank folio 79 following the last page of text, "Iacobus Tarranus

Romanus Scribebat." The large initials are in gold surrounded with red scrolls within squares of double gold fillets.

The divisions of the manuscript are 1. "Officium S. Crucis ad Matutinum," folios 1–19. 2. "Officium S. Spiritus ad Matutinum," 20–34. 3. "Septem Psalmi Pœnitentiales," 37–59. 4. "Litaniæ," 60–78.

OFFICIUM BEATÆ MARIÆ VIRGINIS. Sæc. XV.

[*Folio* 13] Incipit offm̃ btiffime virginis marie fm ɔfuetudinem romane curie ufus. *Small 8vo, old green morocco, gilt back, narrow side borders, gilt edges.*

An Italian Office of the Virgin written in the fifteenth century, in large and small gothic characters upon vellum. 96 × 71 mm.

It contains 201 leaves, including 12 for the Calendar, and the text has 13 lines to the page. The last 3 pages are in different characters from the rest of the manuscript.

The illuminations consist of initial letters and 3 full-page borders on folios 13 recto, 106 verso, and 195 recto surrounding large historiated initials representing the Virgin and Child, King David praying and a three-quarter figure of Christ on the Cross. The borders are composed of conventional flowers, fruit, and foliage in brilliant red, blue, and green, with pen and ink scrolls and dots in burnished gold. The historiated initials are in the same colours, the backgrounds being of red or blue. Scattered through the manuscript are 19 large initials in colours and burnished gold with marginal scrolls in blue and green introducing flowers and gold points; also initials in red and blue with marginal flourishes and scrolls in the same colours.

At the foot of the border on folio 13 are the arms of the original owner.

OFFICIUM BEATÆ MARIÆ VIRGINIS. Sæc. XV.

[*Folio* 13] Incipit officium beate marie virginis fecundum confuetudinem Romane curie. *Small 4to, brown levant morocco, sides blind-tooled in panels, green silk linings, silver clasps, gilt edges, by Gruel.*

An Italian Office of the Virgin written in the latter part of the fifteenth century in black and red gothic letters upon vellum. 127 × 95 mm.

It has 145 leaves, including 12 for the Calendar, with 12 lines to the page. The illuminations, in addition to the initial letters, consist of 3 elaborate full-page borders surrounding a miniature of King David praying (folio 113 v.) and 2 large historiated initials depicting the Virgin and Child (folio 13 r.) and King David playing the harp (folio 114 r.). The borders are composed of flowers and scrolls in red and blue, small miniatures, and angels upon a gold ground. At the foot of folio 13 is a blank coat-of-arms supported by two angels.

There are 8 large initials in colours on a burnished gold ground, with pen and ink scrolls and gold balls extending into the margins also other initials in burnished gold and blue, with marginal decorations in red and blue.

OFFICIUM BEATÆ MARIÆ VIRGINIS SECUNDUM CONSUETUDINEM CURIE ROMANE. 1498.

Small 8vo, blue velvet, white moiré silk linings, gauffred gilt edges. In a brown morocco case.

A beautiful Italian Office of the Virgin written in roman characters upon vellum in 1498 by Sigismund de Sismondi, one of the most distinguished copyists and calligraphers of his time, for Francesco Sfondrato, Senator of Cremona, who became Bishop of Cremona and, in 1534, Cardinal. His illuminated arms are at the foot of the first two borders (folios 13 v. and 14 r.). 112 × 77 mm.

On folio 148 recto is the inscription by the artist, written in red ink, "Expliciunt feptem pfalmi penitentialef in caft. Carpi dic xxii octobrif Mcccc Lxxxx viiij per Sigifmundum de Sigifmondis de Carpo."

The volume contains 235 leaves, including 12 for the Calendar, and the text has 14 lines to the page. There are 5 beautiful miniatures, 6 historiated initials, 11 full-page arabesque borders delicately painted in colours on a dull gold ground, each containing at least 7 medallion heads, 7 borders of flowers and scrolls extending along one side of the page, and numerous large and small initial letters in burnished or dull gold on a ground of red, blue, or green, with decorations in gold.

The subjects of the miniatures are 1. (F. 13 v.) The Annunciation. 2. (F. 116 v.) King David praying near a cave commanding a view of Jerusalem and a distant landscape. 3. (F. 148 v.) The Raising of Lazarus; in the border at the bottom of the page. 4. (F. 205 v.) The Cruci-

fixion; painted with microscopic detail, even to the blood on the ground. At the foot of the Cross are the Virgin Mary and another holy woman, in the distance a charming river scene. In the compartment below this painting in the border is a miniature (slightly effaced) of Christ bound for scourging. 5. (F. 218 v.) The Virgin Mary ascending the steps of the Temple for the benediction of the High Priest, Joachim and Anna in the background, a charming little landscape in the distance.

The subjects of the historiated initials are 1. (F. 14 r.) The Virgin and Child, within the letter "D" painted in burnished gold on a ground of red. Above and below it is the text, "Incipit Officium," etc., written in letters of gold on a ground of dark blue. 2. (F. 117 r.) King David clasping his harp. The text on this page, "Incipiunt Septem pfalmi poenitentialef," is in letters of gold on a red ground. 3. (F. 148 v.) A cadaver in *camaïeu gris* on black. The text on this and the opposite page, "Incipit officium mortuorum" is in gold letters on a red ground. 4. (F. 206 r.) A three-quarter painting of Christ crucified; in the border below are symbols of the Passion painted in *camaïeu d'or* on blue. 5. (F. 212 r.) The Descent of the Holy Spirit; in a medallion at the top of the border is the Dove. 6. (F. 219 r.) The Virgin Mary praying.

All of the illuminations are painted with the greatest delicacy, and the manuscript is a beautiful example of Italian work of the end of the fifteenth century.

OFFICIUM BEATÆ MARIÆ VIRGINIS. Sæc. XV.

Large 8vo, red straight-grain morocco, blind and gilt-tooled borders, gilt edges.

A French Office of the Virgin written in black and blue gothic characters upon vellum during the second half of the fifteenth century. 233 × 151 mm.

It has 159 leaves, including 12 for the Calendar, with 20 lines to the page, and contains 15 vigorously painted full-page miniatures within architectural borders of shaded gold. Throughout the volume are numerous large and small initial letters and finials in black on a ground of dull gold ornamented with black scrolls, producing a rich effect. The Calendar, containing 12 initials, is written in letters of black, blue, and burnished gold.

The subjects of the miniatures are 1. (F. 13 v.) The Annunciation. 2. (F. 30 v.) The Visitation of Elizabeth. 3. (F. 41 v.) The Crucifixion. 4. (F. 43 r.) The Descent of the Holy Spirit, represented by a shower of gold. 5. (F. 44 v.) The Nativity. 6. (F. 50 r.) The Announcement to the Shepherds, the knees of whose leggings are ragged from kneeling. 7. (F. 55) The Adoration of the Magi, one of whom is black. 8. (F. 61 r.) The Presentation in the Temple. 9. (F. 66 v.) The Flight into Egypt. 10. (F. 75 r.) The Coronation of the Virgin. 11. (F. 92 r.) King David praying; a curious composition showing a youthful warrior, a woman, and Death with a coffin before him. 12. (F. 110 v.) Job and his three Comforters. 13. (F. 149 v.) St. John the Evangelist on Patmos. 14. (F. 151 v.) The Virgin and Child enthroned. 15. (F. 156 r.) The Crucifixion.

The colouring of this manuscript is unusual, being confined to blue, black, dull gold, and green. Red is used only once, — in the miniature of the Nativity.

OFFICIUM De Quatuor Dominicis de Adventu . . . [*Folio* 363] Officium de Septem Festivitatibus Beate Virginis, etc. [Sæc. XV–XVI]. *Small folio, in a seventeenth century Italian binding of red morocco tooled in panels and corner ornaments, gilt edges. In a modern blue morocco case.*

A superb Italian manuscript of Offices written in beautiful roman characters of black and red upon pure Italian vellum in the late fifteenth or early sixteenth century for Andrea Mattheus Aquiviva, whose arms are painted at the foot of the border on folio 18 recto. 272 × 187 mm.

The volume begins with the title in black and gold, "Verba divina ab Andrea Matthaeo Aquivivo Duce Adrianoru. Quotidie fieri solita: ab semet eodē pro sua pretate ordinata. Summus Pōtifex. Authoritatem suam, & indulgentias, quisquis recitauerit, adiecit." The next two leaves contain, in italic characters, the Letter of Pope Leo X, in which the book is described as having been arranged by Aquiviva: "Psalmi cum Hymnis, Antiphonis et Orationibus in unum redegerit," and in which indulgences are granted to the Aquiviva family and to whoever should use the book. The Letter is dated "Romae apud Sanctum Petrum sub Annulo Piscatoris die quinta Februarij M DXVIIII. Pontificatus nostri Anno sexto."

It is written upon 425 leaves, including 15 of preliminary matter, *viz.*, title, letter, Calendar, and Tabula, — with 20 lines to each page of text. Folios 4, 16, 50, 86, 154, 189, 222, and 273 are blank.

There are 9 beautiful large miniatures surrounded by Renaissance borders containing in all 48 small miniatures in compartments. These paintings, which are in the best style of art of the period, have been attributed to one of the Ghirlandajo family. On folio 18 recto is a full-page border of scrolls on a ground of blue, red, and green heightened with gold, with the arms of Aquiviva at the bottom. There are 87 other single borders and 12 large initial letters of similar design scattered through the book, also hundreds of initials in gold on a ground of colours.

The subjects of the large miniatures are 1. (F. 17 v.) The Annunciation (150 × 103 mm.), an oval-topped painting of the Virgin praying in her bed-room in a domed edifice open on one side; God the Father in the sky, and Joseph in the courtyard, in which are playing rabbits, a trained monkey, etc. The capital letter "T" occurs on a silver shield at the top. Among the 8 small miniatures in the border are St. Andrew, St. Vincent, the Angel appearing to Joachim, two Bishops, the Sibyl Tiburtina, and, in a diamond-shaped compartment below the large miniature, the Marriage of the Virgin and Joseph. 2. (F. 51 v.) The Nativity (150 × 115 mm.); the scene is outside the mouth of a cave, two Shepherds and an angel join in worship, and in the distance two more Shepherds are receiving the Announcement. Of the 3 small miniatures in the border, the largest, in an arched compartment at the bottom, represents the Magi before Herod. The left side of the border depicts naked boys climbing a tree-trunk encircled by a grape-vine. 3. (F. 87 v.) One of the finest of the miniatures (130 × 75 mm.) depicting Adam and Eve expelled from the Garden of Eden by an angel bearing a sword, within an arched marble portico of various colours. In the pediment of the architectural border of arabesque design is the letter "T" in burnished gold on a red ground. 4. (F. 121 v.) Christ calling his Apostles (156 × 102 mm.); the border is in an arabesque design of grotesques in rose, blue, and green on a burnished gold ground, with 6 small miniatures containing scenes from the life of Christ, — the Bearing of the Cross, the Temptation by the Devil, etc. 5. (F. 155 v.) The Resurrection (147 × 101 mm.); Christ in Glory leaving the Tomb by a road leading to Jerusalem, an Angel and four Holy Women in the foreground. The border contains flowers,

fruits, birds, animals, gems, and 9 small miniatures, representing Christ walking on the water, and descending into Hell, the Meeting of Joachim and Anna, St. Mark, King David, Christ on the road to Emmaus, the Last Supper, etc. At the foot of the page are two Angels supporting organ-pipes between which are the Medici arms. 6. (F. 245 v.) The Last Judgment (140 × 85 mm.), a brilliantly painted miniature, within an architectural border, representing Heaven and Hell; in the base are 5 small miniatures, at the left are trophies on a burnished gold ground. 7. (F. 274 v.) Jonah at Nineveh (75 × 75 mm.) in an architectural border, in the upper oval portion of which is a painting of a king kneeling before a bishop. In the border, which is in compartments of gold and colours on a white ground, are 5 other small miniatures depicting the Crucifixion, King David praying, Mary Magdalene anointing Christ's feet, etc. 8. (F. 304 v.) The Descent of the Holy Spirit (150 × 115 mm.) surrounded by a brilliant border of compartments in bright colours outlined with interlacing fillets of burnished gold, and introducing angels, musical instruments, gem-like ornaments, and the figure of a monk. 9. (F. 362 v.) Various subjects connected with the life of the Virgin, in an architectural painting of 11 compartments, the central one of which (88 × 40 mm.) represents the Meeting of Joachim and Anna, with the Virgin as a young girl in glory above.

The paintings in this fine manuscript are of the highest order of merit, finely drawn and of great delicacy and brilliancy. The borders, original and varied in design, are painted in the best Italian manner.

From the collection of the Earl of Morley.

OFFICIUM. — See Horæ.

ONOSANDER.

Onosandri de optimo Imperatore eligendo per Nicolaum Secundinum e græco in Latinum conuerfus. [Circa 1480]. *Large 8vo, contemporary Florentine binding of red morocco over oak boards, tooled in panels of broken chains with centre ornaments, gilt edges. Reproduced in facsimile in Horne's "Binding of Books."*

An Italian manuscript beautifully written in cursive characters of black and red upon vellum about 1480. 219 × 142 mm.

It consists of 69 leaves, with 20 lines to the page. The heading of the first page is written in letters of blue and burnished gold within a beautiful border of white scrolls on a ground of blue, light green, and rose, surrounded by gilt fillets. There are 3 large initial letters of burnished gold on a ground of similar design (folios 1, 4, and 7), and in the border at the foot of folio 1 is a blank coat-of-arms surrounded by a wreath. Throughout the volume are numerous small initial letters of burnished gold on a ground of pen tracery in violet.

From the collection of William Morris.

ONOSANDER. — See ÆLIANUS AND ONOSANDER.

OVIDIUS NASO, PUBLIUS.

Ovidii Artis Amatoriæ Libri III. Remediorum amoris Liber. Heroides seu Epistolæ XXI. Amorum Libri III, etc. [Sæc. XV]. 12*mo*, *citron levant morocco, mosaic ornaments of green and violet morocco in the back panels, which are delicately tooled in leaf-sprays, doubled with blue morocco having a border of leaf-sprays with mosaic ornaments of red morocco, gilt edges, by Lortic. In a case of green levant morocco.*

A beautiful Italian manuscript written in roman characters upon fine vellum during the first half of the fifteenth century. 149 × 78 mm.

It contains 203 leaves, with 26 lines to the page. Folios 44 and 60 are blank. There are 8 Renaissance borders, 7 large historiated or floriated initials in gold and colours, and 81 smaller initials in burnished gold on a ground of decorated blue and red.

The border on the first page is painted in *camaïeu d'or* on a ground of crimson extending around three sides, with a ground of green and blue at the bottom.

The first line of *De Arte Amandi* is written in capital letters in *camaïeu d'or* on a ground of the same. The accompanying large initial letter is beautifully painted in shaded gold on a ground of green. The other borders are in red, green, and *camaïeu d'or* on a ground of deep blue, the last four being only lateral in form.

The divisions of the poems are 1. "Ars amandi," folios 1–43 r. 2. "Remedium amoris," folios 45–59 v.; 3. "Heroides," folios 61–129 r.; 4. A poem on Sappho, beginning "Nunquid ubi aspecta et studiose littera dextre," followed by a prose notice of Sappho, folios 129 r.–133 v.; 5. Three responses to as many "Heroides" attributed to Sabinus, the friend of Ovid, and a short note on the former, folios 133 v.–140 r.; 6. "Amorum libri III," folios 141–186 v.; 7. "Pulex," an Elegy attributed to Ovid, folio 187 r.–187 v. 8. "De Philomela," another Elegy, not written by Ovid, folios 187 v.–189 r.; 9. "De Medicamine faciei," a fragment of elegiac verse on cosmetics addressed to young girls, folios 189 r.–191 r. 10. "Nux," an Elegy, folios 191 r.–194 r. 11. "Consolatio ad Liviam Augustam," on the death of Drusus Nero, his son, folios 194 v.–203 v.

On folio 203 recto is a partially defaced note, "Dono accepit Augustinus Amodeus a D. Dominico Seglia," and the quartered arms of the original owner are painted at the foot of the borders on the rectos of folios 1 and 141.

All of the illuminations are painted with much care. The manuscript was formerly in the library of Ambroise Firmin-Didot.

OVIDIUS NASO, Publius.

Les XXI Epiſtres Des Dames Illuſtres, traduicttes d'Ouide par Le Reuerend Pere en Dieu: Monseig. L'Evesque De Angouleſme. [1499–1502]. *Large 8vo, old red morocco delicately tooled in panels with centre and corner ornaments, gilt edges. In a modern case of red morocco.*

A beautiful French manuscript of the French poetical version of Ovid's *Epistolæ Heroidum*, which is universally ascribed to Octavian de Saint-Gelais, Bishop of Angoulême (1494–1502), written in gothic characters upon vellum. As the miniature on folio 46 is probably a portrait of Queen Anne de Bretagne, who married Louis XII on January 7, 1499, the manuscript was presumably executed about 1499, and as the portrait on folio 112 resembles the heads of Louis XII found on coins of the period, it may safely be asserted that it was executed for this royal couple. 242 × 165 mm.

It consists of 130 leaves, with 36 lines to the page.

The title, which was painted at a later date than the body of the book, is in an architectural border of *camaïeu d'or* containing at the top a medallion profile portrait of Ovid in a red robe on a blue ground. There are 21 exquisite half-page portraits, 18 of women, 3 of men, in full-page borders of colours and dull gold.

The subjects of the miniatures are 1. (F. 3 r.) Penelope in a blue and gold gown with a jewelled cincture, an outer robe of red and gold lined with white, a heavy gold chain around her neck, on her head a white and red cap ornamented with gold stars. She sits writing at a table in a room panelled with grey, red, and gold. 2. (F. 7 v.) Phyllis in a red and gold gown fastened at the waist with a green girdle, around her neck two heavy gold chains, over her head and shoulders a robe of red and gold. She sits at a table in a grey panelled room containing two windows. 3. (F. 11 v.) Briseis in a red gown embroidered with gold, large flowing sleeves lined with white, a black coif over her hood of red and white. She stands before a table on a battlemented roof. 4. (F. 17 r.) Phèdre in a green robe embroidered in gold with close black sleeves under flowing yellow ones, on her head a black coif. She stands before a gilt writing-table in a vaulted room with decorated grey walls, and holds a quill pen in her raised left hand, a pen-knife in her right hand. 5. (F. 23 v.) Œnone in a rose and red gown with cap, sitting in a pillared porch, beyond which is a landscape. 6. (F. 30 r.) Hypsipyle in a blue robe trimmed with bands of gold and red, a triple jet necklace, a jet bandeau with roses in her flowing hair. She stands against a background of dull green with mauve ornamentation in stripes. 7. (F. 35 v.) Dido in a blue gown with gold and red robe covering her head, which is crowned. She stands writing in a book, near her a gilt reading-stand. The room is brick-walled, and the ceiling vaulted. 8. (F. 42 v.) Hermione in a loose blue robe edged with gold and red, a massive gold chain around her neck, on her head an elaborate cap in red and gold. She stands at a table before a window, a knife in her left hand. 9. (F. 46 r.) Dejanira sitting at a table before a window, clad in a red gown with a blue coif over her crowned head. This painting is supposed to be a portrait of Anne de Bretagne, as it resembles the one in her Livre d'Heures. 10. (F. 52 r.) Ariadne on the island of Naxos, a weeping figure in a gown of gold and red, with a grey scarf over her head; in the background high rocks and trees. 11. (F. 57 r.) Canace stabbing herself. She stands holding her pen in her left hand. Her robe is mauve over

red embroidered with gold. 12. (F. 62 r.) Medea in an elaborate gown of gold and red with white head-dress covered with a red and gold mantle. She stands before a table reading her Epistle from a book. 13. (F. 69 v.) Laodamia in a blue gown embroidered with white and a red and gold robe, a fillet around her flowing yellow hair. She stands at a table before a window. 14. (F. 75 v.) Hypermnestra in prison. 15. (F. 80 r.) Paris, a youthful figure in a fur-trimmed blue robe with a red cap on his flowing yellow hair. 16. (F. 88 v.) Helen dressed in a red robe heightened with gold, a black mantle on her head, and standing before a window writing. 17. (F. 97 r.) Leander seated on the shore of Abydos removing his shoes, in the background the Hellespont and Hero's tower with the light burning in the window. 18. (F. 105 r.) Hero in a red and gold robe, with flowing yellow hair, standing at the battlements of her tower. 19. (F. 112 r.) Acontius, a portrait of Louis XII, seated before a window, a crown on his red cap and wearing a mauve robe embroidered in gold and lined with ermine. 20. (F. 118 v.) Cidippe in a red and silver robe, standing with crossed arms. 21. (F. 123 r.) Sappho in a silver gown embroidered in white over a red undergarment, with a white and red head-dress embroidered in gold stars.

All of the miniatures are very carefully painted and with so much individuality as to be undoubtedly portraits, some of them possibly of the maids of honour of Anne de Bretagne. They are also interesting as examples of the costume of the period, executed in the style of the famous *Livre d'Heures d'Anne de Bretagne*, in the Bibliothèque Nationale. That library contains at least four manuscripts of the present translation, one of which belonged to Louis XII, but none of them as interesting as this one.

PASSIO CHRISTI.

[*Folio* 2] Auifo y inftrucion Para dhõ exercicio y delos frutos que fe Alcan çan por el. [*Folio* 8] Siguen las Veinte y quatro horas de la passion de nr̃o senor. Ihũ xp̃o con sus Oraciones. A la tarde a seys horas Oracion. [1591]. 24*mo*, *original calf, tooled in gilt, with gilt edges. In a modern case of brown levant morocco.*

A Spanish manuscript of the Passion exceuted in italic characters of black and red upon 44 leaves of vellum in 1591, according to the date on the last miniature. 82 × 59 mm.

All of the twenty-five divisions of the book begin with delicately painted initial letters in colours heightened with gold, and there are 25 miniatures surrounded by borders of gold.

The subjects illustrate Christ's Passion with the exception of the first two, which depict the Nativity and Christ with five Disciples. The last painting, the Entombment, contains the date 1591 in letters of gold. The miniatures are all well painted, in soft rather than brilliant colours.

PERSIUS, Aulus Flaccus.—See Juvenalis and Persius.

PETRARCA, Francesco.

Sonetti, Canzoni e Trionfi. [Sæc. XV]. *Folio, original vellum covers.*

An Italian manuscript of Petrarch's Italian Poems written in italic characters upon fine vellum in the early part of the fifteenth century 288 × 170 mm.

It consists of 176 leaves, with from 28 to 30 lines on a page. Folio 139 is blank. There are 361 large initial letters in burnished gold on a ground of blue and red with white scroll decorations, and two full-page borders, on folios 1 and 140. The first is a quadrilateral "line and leaf" design of black and burnished gold introducing flowers, figures, helmets at the four corners, and, at the foot of the page, a shield containing the arms of an owner, of later date than the manuscript itself. On each side are angels in blue with peacock's wings. The second border, at the beginning of the *Trionfi*, is trilateral and less elaborate in design.

The vellum upon which this manuscript is written is unusually white and fresh.

PETRARCA, Francesco.

Sonetti, Canzoni e Trionfi. [Sæc. XV]. 8*vo*, *light brown levant morocco tooled in panels in the Aldine manner, vellum linings, gilt edges, by Chambolle-Duru.*

An Italian manuscript of Petrarch's Poems written in roman characters upon fine vellum in the fifteenth century. 228 × 145 mm.

There are 197 leaves, with 29 lines to the page. Folios 8, 9, 10, 188, 189, and 190 are blank. The divisions of the volume are 1. "Tabula," folios 1–7. 2. "Francisci Petrarce Poetæ Clarissimi Sonectorum," 11–150. 3. "Francisci Petrarce Poetæ Clarissimi De Amore Triumphus," 151–187. 4. "Vita Francisci Pe. Poe. Clar. edita per Leonardum Arretinum virum cl." 191–197.

The illuminations consist of borders and initial letters painted in colours and burnished gold. On the first page of the Sonnets (folio 11) is an elaborate full-page border of garlands, cupids, and birds, with 8 compartments, 5 of which contain men's heads. In the centre of the foot of the page is a blank oval compartment intended for the arms of the person for whom the manuscript was executed. The title of the Sonnets is in two compartments in burnished gold letters on a blue and rose ground. An historiated initial containing a half-length portrait of Petrarch begins the text.

The remaining 14 borders are lateral and occur in the second division of the poems, the *Trionfi*. They are of two varieties: 6 borders are composed of brilliant flowers, urns, birds, and gold dots and are accompanied by historiated initial letters delicately painted, *e. g.*, a blindfolded cupid shooting an arrow (f. 151); Death, represented by a winged cadaver (f. 166 v.); and a winged hour-glass (f. 182). The other variety of border is composed of scrolls in blue, white, green, and rose, with gold dots, attached to initial letters of a similar character.

This is a fine specimen of a classical Italian manuscript.

PETRARCA, Francesco.

Rime. (I) [*Folio* 1] Voi chascoltate in rime sparse il suono di quei sospiri ondio nutriva il core in sul mio primo giovenil errore quando era in parte . . . [*Folio* 97] Hæc reperta sunt in Papienſi Bibliotheca in quodam Virgilio Domini Franciſci Petrarcæ ſcripta manu propria eiusdem Domini Franciſci. Laura propriis virtutibus illustris: et meis longum celebrata carminibus: primum oculis meis apparuit: sub primum adoleſcentiæ meæ Tempus anno Domini MCCCXXVII. die vi. menſis Aprelis . . .

(II) [*Folio* 98 *verso*] Francisci Petrarchæ Florentini de Morte Laureæ Elegia.

(III) [*Folio* 142 *recto*] Francisci Petrarchæ Florentini Triumphi incipiunt. Amoris Triumphus I. [Sæc. XV]. 8*vo, original Venetian binding of red morocco gilt-tooled in a Moorish design in panels, morocco and brass clasps, gilt edges. In a modern case of green morocco.*

A delicately written Italian manuscript of Petrarch's Italian poems executed in small italic characters upon fine vellum in the fifteenth century. 166 × 111 mm.

Folios i–viii and 1–178, folios viii, 139, 140 being blank; 28 lines to the page. Each of the three parts has a separate title-page written in uncial letters in blue, red, and gold, and surrounded by a border of architectural design containing figures, garlands, etc., painted in colours and *camaïeu d'or*. The first border (f. 1) has at the foot a blank medallion intended for a coat-of-arms. The second border (f. 98 v.) contains at the top an exquisite small miniature representing a stag with a woman's face pursued by two greyhounds, an allegorical illustration of the seventh stanza of Canzone 21, in which the poet complains of having lost the way leading to the desired port (represented in the miniature by a ship at anchor in the background) and of being tormented by fatal remorse on one hand and, on the other, by the sweet memory of earthly pleasures, from which he vainly seeks to free himself, although he knows that his end is near. In the miniature, death is represented by a sarcophagus; the stag is the poet's soul disquieted by contradictory instincts, depicted by the two greyhounds, one black and one white. Attached to a wreath of laurel at the foot of the page is a blank oval intended for arms.

The third border (f. 142) is painted in *camaïeu d'or* with a scene in gold and colours at the foot: Love triumphant riding on a burning chariot followed by vanquished couples. On the opposite page (f. 141 v.) is a full-page miniature of a similar theme painted upon saffron-coloured vellum in *camaïeu d'or* and pale green. The poet, in a hooded robe, with a companion, views the procession from a neighbouring hill.

The first seven leaves of the volume contain an alphabetical index of the first lines of the poems. There are numerous capital letters in blue and burnished gold, also variants and Greek characters on the margins.

PETRARCA, Francesco.

Rime: [*Folio* 9 *verso*] Francisci Petrarcæ Florentini Poetæ excellentiss. Rhythmi incipiunt. [*Folio* 106 *recto*] Eiusdem Francisci Petrarcæ de Morte Dominæ Laureæ Rhythmi incipiunt. [*Folio* 149 *verso*] Francisci Petrarcæ Florent. Poetæ clariss. Triumphi incipiunt. [Sæc. XV]. 8*vo*, *original Medicean binding of calfskin, ornamented with panels partly gold and partly blind-tooled, medallions of Petrarch and Laura stamped in the centre of the covers, edges gauffred and gilt. In a modern case of brown morocco.*

An Italian manuscript of Petrarch's Italian poems executed in italic characters upon vellum in the fifteenth century. 234 × 142 mm.

It contains 187 leaves including 7 for the Index to the first lines of the poems in the first two parts of the volume. Folios 8, 147, and 148 are blank, 148 being of purple vellum. There are 2 frontispieces, one on saffron, the other on purple vellum, in the style of Andrea Mantegna, 3 beautiful coloured borders surrounding titles written in letters of gold and colours, and 400 initial letters in burnished gold on a blue ground decorated with white, 7 being elaborated with symbols.

The first border (f. 10 r.) is of an architectural design in blue, red, and green heightened with gold, introducing at the base 3 medallions containing herons, in the columns 2 blank escutcheons. On this page is a beautifully painted initial containing two rabbits.

The second border, around the title-page "De Morte Dominæ Laureæ Rhythmi" (f. 106 r.), is in the form of a memorial tablet in bistre on a ground of shaded blue, the upper part containing a death-scene of a woman thrown from a chariot, beautifully painted in gold and silver on a black ground. The third border (f. 150 r.) is of an architectural design in blue, red, and brown heightened with gold, introducing emblematic ornaments and an historiated initial containing a doe. This border is somewhat rubbed.

The first frontispiece, on saffron vellum (f. 9 v.) is in the form of an elaborate memorial tablet, in the upper part of which are the portraits of Petrarch and Laura. Poetical symbols are introduced and at the left stands Apollo with his lyre. In the lower right-hand corner is a Cardinal's hat surmounting an effaced coat-of-arms. The frontispiece to "Triumphi" (f. 149 v.) is painted in gold and silver on purple vellum.

PETRARCA, Francesco.

Triompho dello Amore d. M. Fr. Petrarca Poeta F. Triompho della Pudititia, — della Morte, — della Fama, — del Tempo, — della Divinita. [Florentiæ, ante 1492]. 8*vo*, *red levant morocco, centre ornaments of interlacing fillets and leaf-sprays, with a cupid's head in the middle, vellum linings, gilt edges, by Trautz-Bauzonnet.*

An Italian manuscript beautifully written in italic characters upon vellum for Lorenzo de Medici (d. 1492), whose arms are painted in gold and colours on folios 1, 14, and 25. 251 × 143 mm.

It contains 41 leaves, with 27 lines to the page. The 6 divisions of the poem have at the beginning borders supposed to have been painted by the celebrated Florentine miniaturist Attavante, as the initials "M. A." (Maestro Attavante?) are in a cartouche in the lower left-hand corner of the first painting. There are 6 large initial letters in gold and colours and 7 initials in gold.

The illuminations are 1. (F. 1) A full-page border of architectural and emblematical design introducing a Corinthian column, trophies, cupids, gems, etc., painted in gold and delicate colours on a dark red and blue ground. In the centre of the base of the design are the Medici arms supported by two cupids; at the top are medallion cameo portraits of Lorenzo de Medici and Petrarch on a black ground. 2. (F. 14) A half-page border painted in mauve in the form of a tablet with broken pediment. At the foot are the Medici arms with a chaplet of jewels. 3. (F. 18) A full-page border representing a tablet in light green against a mauve ground; a skull in the pediment, winged horses in red, gold, and light green at the base. 4. (F. 25) A three-quarter border in the form of a tablet painted in mauve on a rose ground, introducing vases, jewels, emblems, scrolls, fruit, and the Medici arms. 5. (F. 36) A three-quarter border of tablet design somewhat similar to the preceding, but containing two heads of men painted in mauve. 6. (F. 38 v.) A tablet occupying the lowest third of the page, painted in light green, red, brown, and gold, and supported by two turtles.

The illuminations are very beautifully and delicately painted. The manuscript is from the collection of Baron de La Roche Lacarelle.

PRAYER-BOOK. — See GHEBEDTE.

PRECES PIÆ. CIRCA 1310.

4to, red levant morocco covered with a superb original design of conventionalized flowers and scrolls, in mosaic of dark and light green, citron, and ivory morocco, vellum linings, gilt edges, by The Club Bindery; Léon Maillard, finisher. In a case of red levant morocco.

A Flemish manuscript executed in gothic characters upon vellum about 1310. 163 × 114 mm.

It contains 218 leaves, including 6 for the Calendar, with 19 lines to the page. There are 15 full-page miniatures, 12 of medium size in the Calendar, 9 large historiated initials, and 16 small figures in a border, making 52 paintings in all, besides over 175 large initials in burnished gold on a ground of blue and red, and numerous smaller initials, chiefly in the borders of blue, red, and burnished gold which surround every page of text. These borders have three sides, ending on the outer margin in monkeys' heads painted in green and red, or owls, peacocks, and other animals.

The subjects of the large miniatures are 1. (F. 7 v.) The Annunciation. 2. (F. 8 v.) The Nativity. 3. (F. 9 v.) The Adoration of the Magi. 4. (F. 10 v.) The Flight into Egypt. 5. (F. 11 v.) The Trinity; St. Mary Magdalene standing at the right with her vase of ointment. 6. (F. 12 v.) The Scourging. 7. (F. 13 v.) The Crucifixion; surrounded by a border of 16 small miniatures depicting Old Testament writers. 8. (F. 14 v.) A full-page letter "B" containing 2 miniatures in the divisions: the Resurrection and the Descent into Hell. 9. (F. 42 r.) St. Mary Magdalene kneeling at the feet of the resurrected Christ. 10. (F. 60 v.) Christ and St. Thomas. 11. (F. 77 v.) The Ascension. 12. (F. 94 v.) The Descent of the Holy Spirit. 13. (F. 115 v.) A Dominican (St. Dominick?) preaching from a pulpit. 14. (F. 135 v.) St. Francis of Assisi preaching to the birds. 15. (F. 157 r.) The Last Judgment.

The 12 miniatures in the Calendar represent scenes appropriate to the months, and are painted on the right side of the page. The subjects of the 9 historiated initials (folios 41–156) are St. Peter, St. Paul, St. Laurence, St. Stephen, St. Margaret, St. Nicholas, St. Martin, the Beheading of St. John the Baptist, and the Coronation of the Virgin.

From the hagiographical indications in the Calendar of this manuscript, it was written by a Flemish scribe, but the miniatures appear to have been executed by an English artist. They are painted chiefly in deep blue, brilliant red, and light green on a ground of burnished gold. It is a superb example of the art of the scribe and miniaturist at the beginning of the fourteenth century.

From the Bibliotheca Renesiana.

PSALTERIUM. Sæc. XIII.

8*vo*, *brown levant morocco, gilt back, corner and centre ornaments of dark brown morocco stamped in gold on the sides, the intervals filled in with stars, doubled with vellum, the old coloured edges preserved, by Rivière.*

An English Psalter written in gothic characters upon fine vellum in the thirteenth century. 202 × 137 mm.

It contains 117 leaves, including 4 for the Calendar (which lacks folios 3 and 4, May to August), and the text has 23 lines to the page. The Calendar, which is written in black, red, and blue characters, contains 16 medallion miniatures in colours, principally blue and red, on a raised burnished gold ground, and 8 illuminated initials. In the text are 10 large historiated initials similarly painted, depicting figures and animals and averaging 600 × 600 mm. in size.

The text is clearly written in brilliant black ink, with small initials and finials in red and blue and larger initials in the same colours heightened with burnished gold.

The last page, containing prayers in Latin and French, is in larger characters than the remainder of the volume, and appears to have been added.

PSALTERIUM Davidis cum Cantisis Ecclesiæ et Litania. Sæc. XIII.

4*to*, *in a seventeenth century binding of dark brown morocco over oak boards, brass clasps, gilt edges. In a modern case of brown levant morocco.*

A superb Psalter executed in large gothic characters upon fine vellum by either a Norman or an English illuminator for the abbey of St. Peter at Sens in the thirteenth century. 229 × 162 mm.

It contains 191 leaves, including 6 for the Calendar (folios 26–31), with 20 lines to the page. The first 25 leaves contain 50 large circular miniatures, two on each folio (about 57 × 57 mm.) within ornamental panels (148 × 81 mm.) in rose, blue, and burnished gold. There are also 217 small miniatures, — 6 within the border of the first miniature, 24 in the Calendar, and 187 in the form of historiated initials.

Every page of text is beautifully and elaborately ornamented with designs of the most varied character, small initial letters, marginal tracery in red and blue, and finials in the form of fish, birds, and grotesques in gold and black.

The subjects of the large miniatures are 1–2 (F. 1 v.) David playing the harp and slaying Goliath, forming the upper and lower compartments in the initial letter "B"; the 6 small miniatures in the corners and at the sides represent musicians playing on the viol, the cithern, the organ, etc. 3–4. (F. 2 v.) The Annunciation and the Visitation of Elizabeth. 5–6. (F. 3 r.) The Nativity and the Announcement to the Shepherds. 7–8. (F. 4 v.) The Magi journeying towards Jerusalem and before Herod, in whose ear a fiend is whispering. 9–10. (F. 5 r.) The Adoration of the Magi and the Magi warned of God in a dream; they are represented as lying in one bed, two of them asleep, the third wakened by the Angel's touch. 11–12. (F. 6 v.) Herod directing the slaughter of the Innocents, a fiend whispering in his ear, and the Flight into Egypt, idols falling from their pedestals as the Holy Family approaches. 13–14. (F. 7 r.) The Marriage Feast at Cana and the Baptism of Christ by John the Baptist; an angel stands at the right holding Christ's garments. 15–16. (F. 8 v.) The Presentation in the Temple and the Devil tempting Christ to turn stones into bread. 17–18. (F. 9 r.) Christ tempted of the Devil on the pinnacle of the Temple and the Devil offering Him the riches of the world, symbolized by golden vessels upon which Christ treads. 19–20. (F. 10 v.) The Transfiguration and Christ casting out devils. 21–22. (F. 11 r.) Christ's Triumphal Entry into Jerusalem and Judas bargaining with the Jews for the thirty pieces of silver. 23–24. (F. 12 v.) The Betrayal and Christ in the Judgment Hall of Pilate; at the left St. Peter warming his hands. 25–26. (F. 13 r.) The Scourging of Christ and Judas hanging himself. 27–28. (F. 14 v.) Pilate washing his hands and Christ bearing the Cross. 29–30. (F. 15 r.) Christ crucified with the two Thieves and the Descent from the Cross. 31–32. (F. 16 v.) The Entombment and the Resurrection. 33–34. (F. 17 r.) The

Visit of the three Maries to the Sepulchre and Christ delivering the Spirits of the Just from Limbo. 35–36. (F. 18 v.) St. Mary Magdalene and Christ in the Garden and Christ on the road to Emmaus. 37–38. (F. 19 r.) The Supper at Emmaus and the Incredulity of Thomas. 39–40. (F. 20 v.) The Ascension and the Descent of the Holy Spirit; the Virgin Mary is not in the group as she always is in later manuscripts. 41–42. (F. 21 r.) The Death and Coronation of the Virgin. 43–44. (F. 22 v.) Christ in Glory and the Resurrection of the Dead. 45–46. (F. 23 r.) The Entry of the Blessed into Heaven and the Wicked dragged to Hell by two Devils. 47. (F. 24 v.) God the Father holding the Spirits of the Saved in His bosom; surrounding Him, in small compartments, are crowned heads. The intention was doubtless to represent the Mansions of the Blest. 48. (F. 24 v.) The Lost Souls in the Jaws of Hell, among them Kings, Queens, Bishops, and Priests. 49–50. (F. 25 r.) The Devil weighing souls, the contest with an angel and the departure to Heaven and Hell.

The 24 small miniatures in the Calendar are circular in form, on the outer margins, and depict scenes appropriate to the months and the zodiacal signs. The 187 historiated initials illustrate either the Psalms in their ordinary meaning or the scribe's interpretation. They measure about 25×25, 34×12, and 55×55 mm.

All of the paintings are executed with admirable skill, and are remarkable for drawing, physiognomy, and fresh colouring.

The Calendar records St. Savinianus, first Archbishop of Sens (August 25), St. Amatus (September 13), and St. Bertharius (October 16), whose festivals are also kept at St. Peter's Abbey, Sens.

PSALTERIUM ET HYMNARIUM. Sæc. XV.

4to, old brown morocco, the arms of Charles Brisard-Tiville (d. 1656), Councillor in the Parliament of Paris, stamped in gold on both covers, the sides and back covered with small tools representing spread eagles, lions, and the ermine marks found in the arms, gilt edges. In a modern case of blue morocco.

A French Psalter and Hymnary written in large gothic characters upon vellum in the fifteenth century. 208×134 mm.

It contains 257 leaves, including 6 for the Calendar and 5 other preliminary folios containing directions for using the Calendar. The only illuminations consist of 12 small miniatures (20 × 35 mm.) in the pages containing the Calendar, 8 borders of flowers, foliage, scrolls, and grotesques on a dull gold background and several hundred illuminated initials of various sizes.

PSALTERIUM. Sæc. XV.

[*Folio* 17] Incipit liber hymnorũ uel foliloquiorũ. ppheta dauid. de. xp̃o. [*Folios* 162–181] Cantica yfaye prophe. . . moyſi . . . Zacharie . . . Ambroſii, Athanaſii, etc. [*Folios* 183–218 r.] Paſſio domini nr̃i ihu xpi, ſcd'm matheum . . . marcum . . . lucam . . . Johẽm. [*Folios* 218 v. – 235] Orationes. 4*to*, *old red velvet, gilt edges.*

A finely executed Spanish Psalter written in gothic characters upon vellum in the fifteenth century. 244 × 168 mm.

There are 236 leaves, including 12 for the Calendar and 4 for the Tabula, with 19 lines to the page. Folio 182 is blank and the last leaf contains a prayer in different calligraphy from the rest of the manuscript.

The illuminations consist of 12 large historiated initials (about 147 × 147 mm.) painted in colours and burnished gold, and accompanied by beautiful tracery borders in black and burnished gold introducing flowers, birds, angels, and animals. There are also 7 large floriated initials with sprays of flowers in the margin, and numerous smaller letters in blue and burnished gold, with pen tracery along the margins.

The first miniature (folio 17) is larger than the others (74 × 74 mm.) and the border on this page contains at the foot, within interlacing bands of blue on a gold ground, a coat-of-arms painted in gold and colours and repeated in the border on folio 128 verso.

Of the 12 miniatures, 5 represent David in different scenes (folios 17 r., 38 v., 52 v., 80 r., and 96 v.), 2 are of God the Father (folios 66 r. and 128 v.); the painting on 112 r. depicts a mass led by two bishops. The last (folios 183–211) are of the Evangelists, the borders on these pages being lateral instead of full-page.

The rubric on folios 222–223 is in the Catalan dialect, which indicates the nationality of the scribe; the borders, however, are painted in the Italian manner.

PSALTERIUM. Sæc. XVI.

Large folio, contemporary French binding of red morocco, the arms of Cardinal Geronimo Grimaldi, Archbishop of Aix (1597–1655–85) *stamped in gold on both covers within borders composed of flowers and fleurs-de-lys, gilt edges.*

A French Psalter beautifully written in large roman characters of black and red upon vellum, presumably during the first half of the sixteenth century. 398 × 280 mm.

It contains 56 leaves, with 22 lines to the page, 7 floral culs-de-lampe and a large spray of flowers on the last page, 12 elaborately painted initial letters (about 52 × 52 mm.) in blue on a burnished gold ground of diaper pattern in red, 61 other large initial letters in burnished gold, and numerous smaller ones in red. The headings of each division of the volume are in letters of blue and shaded gold, and the text is enclosed within outline borders of red and gold.

PSALTERIUM. — See Bonaventura, St.

SAUVAIGE, Alexandre.

[Letiquette des temps, ou les memorables choses de tous les temps] A lhault et puiſſant feigneur monſeigneur meſſire francoys de Rochechouart cheualier feigneur de Champdemer. Conſeiller et chambellan ordinaire de treſhault treſpuiſſant et treſexcellens prince Loys douzieſme de ce nom roy de france [1498–1515]: son lieutenant general et gouuerneur en ſa duche et feigneurie de gennes et ſeneſchal de thouloze. Prologue de alexandre ſauuaige. En lethiquette des temps. [XVI Siècle]. *Folio, old red straight-grain morocco tooled in floral borders of gold, gilt edges.*

An exquisite French and Italian manuscript written in *lettres bâtardes* upon fine vellum in the beginning of the sixteenth century for François de Rochechouart, to whom it is dedicated and whose arms are emblazoned in seven places,— three times on folio 2. 331 × 225 mm.

It contains 121 leaves, with 27 lines to the page. There are 3 large miniatures exquisitely painted in sepia and blue heightened with gold,

and 125 small miniatures, 7 of circular form in the border on folio 2 verso, 1 on the lower margin of folio 8 recto, and 117 above the initial letters, of which there are 127 (about 35 × 38 mm.) painted in gold on a decorative ground of sepia. The illuminations were evidently painted by a skilled Italian artist, whereas the scribe was French.

The subjects of the large miniatures are 1. (F. 2 v.) A painting divided by trees into three parts: at the right, the Creation of Eve, at the left, the Serpent tempting Eve, in the centre, God creating the animals. At the foot of the border surrounding this miniature, which measures 85 × 138 mm., are the arms of the original owner. 2. (F. 46 v.) A Battle of the Romans under Julius Cæsar against the Gauls; a scene of much animation and with a large number of figures. In the border are the arms of the original owner. 3. (F. 99 v.) The Prophecy of the Sibyl Tiburtina to the Emperor Octavius Cæsar; the scene is a dais outside a palace; the Virgin and Child are painted in gold against a blue sky.

Surrounding the page containing the first large miniature is a trilateral sepia border containing 8 small medallion paintings; one has the arms of the original owner in red and white, the others are of Biblical scenes, including the Death of Abel, Noah's Ark, the Tower of Babel, the Drowning of Pharaoh's Army in the Red Sea, and Moses' Miracle of the Brazen Serpent. The subjects of the remaining small miniatures are mythological and historical, and include the scribe presenting his work to François de Rochechouart, seventeen gods and goddesses, the Towers of Troy, the Twelve Labours of Hercules, scenes from the lives of Æneas and Dido, Romulus and Remus, Julius Cæsar, Cicero, and the Roman Emperors. Books II and III concern Julius Cæsar.

This manuscript was formerly in the collections of the Comte de Mac Carthy-Reagh and George Hibbert.

SCRIBE'S SAMPLE-BOOK. XV Century.

Folio, contemporary vellum binding, with ties.

A series of elegant Italian designs painted with great skill and accuracy as models for initial letters and accompanying marginal decorations, executed chiefly in blue and red upon 19 vellum leaves by Guinifortus de Vicomerchato, of Milan, about 1450.

This manuscript, illustrative of various styles of decoration in the form of a text-book, is almost unique.

STATUTES.

[*Folio* 55] Li Conseglieri siano Venuti ogni prima setti mana di octobre . . . M.D.lxxviii. 4*to*, *in a Persian binding, probably made in Venice, of old red levant morocco cut out to form compartments and painted in gold and colours, the Lion of St. Mark in the centre of the recto, the arms of Councillor of State Sanudo on the verso, gauffred gilt edges.*

An Italian manuscript of the Statutes of the Councillors of State of Venice written upon vellum as a gift from Marino Grimani, Doge and Duke of Venice, to Councillor of State Joseph Andrea Sanudo. 223 × 165 mm.

The first leaf contains the arms of Sanudo within a beautiful and elaborate scroll border painted in gold and colours, containing cupids, gargoyles, and fruit, the Lion of St. Mark being in a cartouche at the top, the date "1598" at the bottom. The second leaf contains the dedication in gold letters surrounded by a rich border of scrolls, flowers, and cupids.

The text of the manuscript occupies 55 leaves, the Tables 5, following 5 blank leaves.

The binding is in perfect state of preservation. From the collection of Lord Orford.

SUETONIUS TRANQUILLUS, Caius.

Suetonij Tranquilli Viri Illmi De Duodeci Cæfaribus. Anno Dni 1433 [Florentiæ] Per Milanum Burrum. 4*to*, *old dark brown Italian binding with side panels and ornaments in gilt, the arms of Gabriel Giolito* (*fl. about* 1540–1560), *the printer of Ferrara, on both covers, gauffred gilt edges. In a modern case of brown morocco.*

An Italian manuscript of Suetonius' *Lives of the Twelve Cæsars* beautifully written in roman characters upon vellum by Milanus Burrus of Florence, in 1433. 254 × 191 mm.

There are 169 leaves, including the illuminated title, with 30 lines to the page, 12 beautiful large miniatures, and 12 large floriated initials in colours on burnished or dull gold grounds.

This beautiful volume is one of the rare examples extant of a classical manuscript decorated with miniatures of the first order, and it is especially remarkable in giving the name of the artist and the date of its execution. The twelve miniatures represent imaginative figures of the Roman emperors and afford a valuable illustration of early fifteenth century costumes. Their subjects are 1. (F. 3 v.) The frontispiece, representing Caius Julius Cæsar in golden armour, except the greaves, which are of silver, now oxydized. In his right hand he holds an uplifted sword, in his left a long spear with a pennon attached; beneath his feet are symbolical representations of the towns and cities he subdued. The background is of burnished gold. Surrounding this figure is a rich ornamental border of scrolls and flowers in colours on a burnished gold ground, with ten compartments, in five of which Julius Cæsar is represented as driving a chariot with four horses abreast; in three he wears a helmet, in two a crown of laurel. The other compartments represent Rome, a pyramidal tent (?) surmounted by a golden ball, Cæsar enthroned (?), and his death. 2. (F. 27 r.) Octavius Augustus at the left, crowned and wearing golden greaves, and a blue robe lined with leopard's skin. In his right hand he holds a sceptre, in his left a curious symbolical representation of the world; an outer circle in blue depicts the sky studded with sun, moon, and stars; a second circle in green represents the sea, which surrounds the earth, painted in brown, from the centre of which springs a tree; the earth is dotted over with crowns, to symbolize the kingdoms over which the Emperor held sway. Opposite him stands the poet Virgil in a red robe lined with blue over a yellow tunic; in his left hand he holds a scroll, with his right he points upward to the vision of the Virgin and Child, whose advent he is said to have predicted. The background is of burnished gold. The two figures stand on a beautifully designed pattern of conventional foliage and flowers. 3. (F. 59 v.) Claudius Tiberius crowned with laurel and clad in a rich scarlet robe trimmed with yellow ermine, a dagger in his right hand, a heart in his left. He stands on a floral pattern similar to the one in the preceding miniature. The background is blue finely executed in diaper-work. 4. (F. 80 v.) Caius Caligula crowned with laurel, clad in a fur-lined blue garment over red, with green hose and no shoes. In his right hand is a gold sceptre, in his left a cornucopia, from which issues a cockatrice. He stands on a red-tiled pavement, the background being of blue-bordered diaper-work in yel-

low, brown, and gold, in which is a small head in blue. 5. (F. 98 r.) Claudius crowned with laurel and clad in a light-brown robe lined with blue over red, in his right hand a sceptre, in his left a mushroom. In the upper left-hand corner is a phœnix surrounded by flames. The pavement is of green marble, the background of burnished gold surrounded by blue. 6. (F. 113 r.) Two compartments, in the upper of which is a Muse (?) seated on a marble slab tuning a lute; beneath her, on the ground, sits Vulcan (Tubal Cain?) striking an anvil with two hammers. In the lower and larger compartment stands Nero, crowned with laurel, clad in a fur-trimmed red and gold robe over red, in his right hand a sceptre, in his left a harp. The ground of both miniatures is of foliage as in Nos. 2 and 3, the backgrounds in light brown (upper) and blue (lower) with white ornaments. 7. (F. 131 v.) Sergius Galba crowned with laurel, clad in chased armour of silver, green, and gold, and holding a large sword. The tiling is red, the background blue with white ornaments. 8. (F. 139 r.) Otho, crowned with laurel, and clad in a curious full robe of red trimmed with fur over green. In his right hand is a sceptre, his left is raised, as if in speech. The pavement is red marble, the background a diaper pattern in dark brown, silver, and gold. 9. (F. 143 v.) Aulus Vitellius, crowned with laurel, and wearing a blue robe brocaded with gold and trimmed with fur, his arms covered with silver brassarts. In his right hand he holds a long-handled spear; his left grasps his golden girdle. The floor pattern is the same as in Nos. 2 and 3, the background diapered in red with blue points. 10. (F. 149 v.) Vespasian, conqueror of Judæa, holding in his right hand an uplifted sword, on his left arm a representation of the Temple of Jerusalem. His armour is for the most part hidden by a red toga lined with blue. The background is burnished gold, the lower part of the painting as in the preceding. 11. (F. 157 r.) Titus in the rich dress of a Florentine gallant of the fifteenth century, — a blue tunic shot with gold, the sleeves being very long and full over tight-fitting green sleeves. He is crowned with laurel and carries a large sword. The tiling is rose-coloured, the diapered background in red and blue. 12. (F. 160 v.) Domitian in a fur-lined scarlet costume, crowned with laurel and carrying a raised sword in his right hand, with the left grasping his gold girdle. He stands on the same ground as in Nos. 2 and 3, the green of which contrasts admirably with the dark blue in the diapered background.

At the foot of folio 4 are the arms of the person for whom the manuscript was made, a red cross on a dark brown ground, and on each side the initials "I" and "O" in gold.

SUETONIUS TRANQUILLUS, Caius.

[*Folio* 1] Suetonii Tranquilli de Duoecim [*sic*] Cæsaribus: Opus Elegantissimum feliciter incipit. Et primo de Iulio Cæsare. [Sæc. XV]. *Folio, dark brown levant morocco, blind-tooled in an old French design of panels introducing fleurs-de-lys, gilt edges, by Triquillier.*

An Italian manuscript of Suetonius' *Lives of the Twelve Cæsars* written upon paper during the first part of the fifteenth century. 282 × 207 mm.

There are 121 leaves, and the text has 37 lines to the page. On the first folio is an elaborate border of scrolls in white, rose, green, and gold on a ground of blue, painted in the Italian manner, introducing animals and three subjects in small medallions. At the foot are the arms of a bishop supported by two cupids.

Scattered through the volume are 11 large initial letters in burnished gold on a ground of green, rose, and blue or of scrolls similar to those in the border on folio 1. At the beginning of the volume is a large historiated initial in colours heightened with gold.

At the foot of folio 1 is written "Caroli Calcagnini," presumably the signature of Carlo Leopoldo Calcagnini (1678–1746), who was created Cardinal in 1743 by Pope Benedict XIV.

TACITUS, Publius Cornelius.

Annales, Libri XI–XVI et Historiæ, Libri I–V. [Sæc. XV]. *Large 4to, dark brown levant morocco covered with a Medicean design in blind-tooled compartments, ornamented with gold and red dots, doubled with vellum, gilt edges, by Gruel.*

An Italian manuscript of the last six books of Tacitus' *Annals* and the five books of his *Histories*, written upon fine vellum in the fifteenth century. 265 × 190 mm.

Two scribes appear to have worked upon the volume, as the first part is in gothic characters and the second in roman. The break occurs on the recto of folio 126, in the second book of the *Historiæ*. In the fourth book two lacunæ are indicated on folios 176 recto and 203 verso by the words "Hic est fragmentatus." Folio 1 begins, in letters of gold, "Fragmentum Libri undecimi Cornelii Taciti feliciter incipit." The last leaf ends, "Finis eius quod Cornelii Taciti reperitur."

There are 218 leaves, with 26 lines to the page. Folio 83, between the two works, is blank.

The illuminations in the volume consist of a rich border on the recto of folio 1, and 10 initial letters in blue and red, gold and black, etc., beginning each book after the first. The border is of intricate design composed of white scrolls on a blue ground flecked with white, red and green being added, the lower and outer sides broken by an ornamental band in red, silver, brown, and gold outlined with gilt fillets. Birds, insects, cupids, and fruit occur as ornaments; on the outer margin is a medallion portrait of Tacitus in ivory on a blue ground; at the bottom of the page are the quartered arms of the original owner painted in gold and colours.

The initial letter on folio 137 recto is more elaborate than the others, gold outlined with red on a blue ground, intricate white scrolls being added as ornaments.

TERENTIUS AFER, Publius.

Terentii Comœdiæ cum Notis. Accedunt Epitaphia tres Ulysis de Lambertinis composita a Bartholomeo Cantello et Johanne Batista de Auro. [Sæc. XV]. *Folio, citron levant morocco.*

An Italian manuscript of Terence's *Comedies* written in roman characters upon vellum in the fifteenth century. 263 × 189 mm.

There are 108 leaves with 30 lines to the page, divided as follows: 1. "Andria," folios 1–18 verso. 2. "Eunuchus," 18 v.–37 r. 3. "Heautontimoroumenos," 37 v.–55 r. 4. "Adelphi," 55 r.–72 v. 5. "Hechyra," 73–88 r. 6. "Phormio," 88 r.–106 r. Folio 107 contains notes on five of the Comedies written in uncial characters in red ink. Folio 108 contains two epitaphs by Cantellus and de Aurus, and two lines of a third by the former.

There are 8 large initial letters painted in yellow on a blue ground with white ornaments, and on the verso of folio 1 is a larger initial painted in dull gold on blue with scrolls of white, rose, and green in the Italian manner forming a lateral border.

At the head of folio 36 verso is written in a cursive hand, "Dominus Annibal Luccius fecit;" on folio 59 recto, in the same hand, "Josef Granata fecit."

From the collections of Michael Wodhull and J. E. Severne.

TRAICTÉ de Peyne Poëme allégorique dédié a Monseigneur et a Madame de Lorraynne. [XVI Siècle]. 12*mo*, *brown levant morocco*, *Janseniste*, *vellum linings*, *gilt edges*, *by Trautz-Bauzonnet.*

A French allegorical poem written in gothic characters upon vellum during the first part of the sixteenth century. 162 × 111 mm.

It consists of 20 leaves, and the text has 18 lines to the page. There are 16 miniatures painted in *camaïeu d'or* and *gris*, of which the first is of full-page size and the others half-page, all surrounded by gold borders. The initial letters and finials are in gold on a ground of black.

The subjects of the miniatures, which depict the architecture and costumes of the period of François I, are the three authors of the poem, poet, artist, and scribe (who are also the heroes), seated at a writing-table composing the poem; the three on horseback; the Seigneur and Dame de Lorraine (Goodwill and Charity) receiving the three pilgrims, in the background two towers with a draw-bridge; the interior of the château, — the Seigneur inviting the pilgrims to remain with him; the pilgrims taking leave of their host and hostess, under the guidance of Understanding; crossing the torrent of Penalty; the Captain, Pity, receiving them at the entrance of the Castle of Servitude; the pilgrims prostrating themselves in the court of a ruined castle before Understanding and Pity; Pity comforting them and presenting to them Length of-Time, Sadness, Grief, Regret, Ennui, Distaste, and Disdain; their visit to the Castle of Sorrow; their arrival at the Place of Distress, on the portals of which is written "Seigneurs, ostez joye de vostre esprit;" a bed-chamber in the Castle of Sorrow; in the canopied bed, "of little repose," is an invalid; in a tub near by a man bathing; the three penitents, enfeebled and depressed, beside a tub filled with sulphur water; with their guide in the Gallery of

Alleviation, the arches of which resemble a gothic cloister; Understanding conducting them to the Steps of Healing, at the top of which stands the porter, Good Regime; their departure from the Place of Distress through the Tower of Health.

The "Monseigneur de Lorraynne" to whom the poem is dedicated was presumably François, duc de Lorraine, who died in 1544. The Château d'Arches, where the action takes place, is situated near Épinal, in the Vosges. The manuscript was discovered in the Château de Guise, in 1793.

The poem was published in Paris, in 1867, with a Preface by Eugène Paillet. The only copy printed upon vellum is in this library.

XENOPHON.

[*Folio* 1] Poggij florentini prefatio in librof xenofontis defuperiorif Cyrri uita ad Sereniſſimum Principem Alfonfum Aragonte Regem [Alfonso V, King of Aragon, Naples, and Sicily, 1385–1458].

[Colophon] Explicit Sextuf et ultimuf liber Zenophontif defuperiorif Cyri uita Tranſlatuf per poggium florentinum Oratorem pleclariſſimum feliciter Amen. [Sæc. XV]. *Small folio, original Italian calf binding blind-tooled in panels with leather and brass clasps, doubled with vellum, gilt edges.*

An Italian manuscript of the translation of Xenophon's *Life of Cyrus* by Giovanni Francesco Poggio Bracciolini, beautifully written in cursive characters upon vellum in the latter part of the fifteenth century. 265 × 155 mm.

It contains 121 leaves, with 27 lines to the page. On folio 1 is a border painted in white, green, and rose scrolls on a blue ground heightened with burnished gold. At the foot of the page is a blank medallion intended for a coat-of-arms. The preface and the six chapters have large initial letters similar in design to the border.

II

EUROPEAN AND AMERICAN MANUSCRIPTS AFTER 1600

ALFIERI, Vittorio, Count.

Cleopatra ed Antonio, Tragedia. 4*to*, *brown morocco, tooled in a scroll and floral design, gilt edges, by Zaehnsdorf.*

The inedited Italian manuscript of the second of three tragedies written by Alfieri (1749–1803) on the subject of Antony and Cleopatra, the third of which only has been printed. It is entirely in the handwriting of the poet and written upon Holland paper. 228 × 175 mm.

Inserted is an autograph letter dated May 20, 1824, from Francesco Parigi, relating to the play.

ANTONIO I, King of Portugal. — See Vertron.

ARISTOTLE. XVI Century.

12*mo*, *in a sixteenth century French (?) binding of brown morocco delicately tooled in panels of leaf-sprays and other small ornaments, gilt edges.*

A sixteenth century French (?) manuscript written in Latin upon 473 leaves of paper. 143 × 97 mm.

It is divided into three parts: a History of Rome from the time of Christ, Transcriptions from Aristotle, and a Treatise on Mythology, and is chiefly interesting on account of its fine contemporary binding.

AVRIL, Paul.

Histoire d'une Epingle. [XIX Siècle]. 8*vo*, *blue levant morocco, mosaic side borders of maroon and brown morocco tooled in fillets, small floral ornaments and scrolls, arms in*

the centre, gilt and mosaic back, doubled in rose morocco with wide mosaic borders of maroon, blue, citron, red, and mauve morocco, rich scroll tooling, mauve silk guards, gilt edges, with the original covers, by Mercier.

A modern French manuscript beautifully written upon the rectos of 27 leaves of paper, and illustrated by 66 large and small original water-colour drawings by Paul Avril.

BALLADES Françaises des Rois Princes & Seigneurs du Moyen Age Par Hy Midolle Fils Peintre Rubricateur 1840. [1846]. *Large folio, light brown calf, gilt-tooled borders, the title painted upon the front cover in gold and colours upon vellum in the form of a banner in the centre of sunken panels, gilt edges.*

A modern French manuscript executed by Henry Midolle in gothic letters of black, red, and blue upon 18 leaves of vellum paper. 450 × 300 mm.

The title and four other folios have very elaborate full-page borders illuminated in brilliant colours heightened with gold, and every page contains large and small illuminated initials.

BEDFORD MISSAL.

An account of a rich illuminated Missal executed for John, Duke of Bedford, Regent of France under Henry VI, and afterwards in the Possession of the late Duchess of Portland [by Richard Gough]. London, Printed by J. Nichols, for T. Payne, . . . MDCCXCIV. 4*to, crimson velvet, white moiré silk linings, gilt edges. In a crimson silk case.*

A unique copy, containing a facsimile of the text of a page of the Missal and 3 outline plates accompanied by copies upon vellum in facsimile of three of the original miniatures, cleverly painted in gold, silver, and colours.

The subjects of the miniatures are 1. The Duke of Bedford kneeling to St. George, surrounded by a border of tree-roots in gold with 5 small miniatures containing martyrdoms of saints, and, at the foot, the Bedford arms. 2. The Duchess of Bedford kneeling to her patron saint, Anne, beside whom stand the Virgin Mary as a young girl and the Infant Christ; 5 miniatures and arms in the border. 3. An illustration of the changing of the arms of France from three toads to three fleurs-de-lys in the reign of Clovis, 500 A. D. By an anachronism the central figure of the Queen is Clotildis.

BIBLIA PAUPERUM. Sæc. XVIII.

Figuræ XL. veteris et noui Teſtamenti ſe mutuo interpretantes. Editio primæ vetuſtatis. Tentamen artis impreſſoriæ. Abſque loco et anno. Sed circum M.CCCC.XXXX Impreſſa. *Folio, old red morocco, rich gilt back and side borders, gilt edges, by Derome. In a brown silk case.*

An extraordinary manuscript facsimile copy of the *Biblia Pauperum*, — a collection of 41 woodcut designs (including the title-page) of the principal historical subjects in the Bible, interspersed with text and inscriptions upon scrolls, executed with the greatest exactness by Jacques Fucien Leclabart, in the latter part of the eighteenth century, from the first edition printed by Laurence Coster at Haarlem, about 1440.

Inserted are five folios of manuscript describing the woodcuts and giving illustrations of the text.

From the Paris collection.

BOUTON, V.

La Gvirlande de Ivlie escripte par V. Bouton [Paris, Juin, 1873]. [Second title] La Gvirlande de Ivlie pour Mademoiselle de Rambovillet Ivlie-Lvcine d'Ancennes escript par N. Iarry 1641. 8*vo*, *blue levant morocco beautifully tooled in panels of garlands, roses, and emblematic ornaments, vellum linings, gilt edges, by Motte. In a pigskin case lined with chamois-skin.*

A French manuscript facsimile of the second and smaller of Jarry's celebrated manuscripts containing the poems addressed to Mlle. de

Rambouillet. It is beautifully written in italic characters by V. Bouton upon the finest vellum, within borders of shaded gold. 188 × 127 mm.

The two title-pages and the initials throughout the volume are in shaded gold, red, and blue letters. The first title is within an exquisitely delicate pen-and-ink border of emblematic design, and on the last leaf is a pen-and-ink ornament bearing the date, 1873.

CHAMP DE DRAP D'OR.

Le Champ de drap d'or. The account of the Interview between Henry 8th & Francis Ist near Guisnes in Picardy in the year MDXX. With a Particular Detail of all the Magnificent Ceremonies there observed from the Contemporary Chronicles. [XIX Century]. 4*to*, *blue straight-grain morocco tooled on the sides and back with fillets and arabesques, the vellum linings covered with elaborate designs in compartments worked with small tools, gilt and gauffred edges, by Charles Lewis, of whose bindings it is one of the finest.*

An English manuscript exquisitely written upon 138 leaves of vellum paper within gold lines and upon one side only of the leaf, in the early part of the nineteenth century. 316 × 244 mm.

It is illustrated by 20 large and 23 small drawings beautifully painted in oil and watercolours by R. T. Bone (23), Stephanoff (3), Kenny Meadows (3), and Cooper (2), a crayon portrait on blue paper of François I by Harlowe (folio 100), 39 heraldic compositions and figures in masquerade, and an elaborate title border by Willement, all painted with the most precise care, several being on India paper.

The large paintings include the Field of the Cloth of Gold (folio 2), Henry VIII and Queen Catherine setting sail from Dover (folio 9), the populace drinking wine at the Fountain of Bacchus in the palace-yard at Guisnes (folio 10), the Procession of Cardinal Wolsey to the Court of François I (folio 20), King Henry VIII and his Queen receiving the French ambassador (folio 21), François I receiving Cardinal Wolsey (folio 23), Henry VIII and his Retinue riding to meet François I (folio 26), the Meeting of the two Kings (folio 30), the Conference of the two Kings in a tent (folio 31), the Banquet (folio 32), the Meeting on the

Field of the Cloth of Gold (folio 36), the preliminary Joust (folio 42), the Encounter between the two Kings (folio 48), the Visit of François I to Henry VIII at the Castle of Guisnes (folio 54), the Meeting of the two Queens (folio 66), Cardinal Wolsey celebrating mass before the Royal Couples (folio 70), the Royal Banquet (folio 71), portrait of François I by Bone after Titian (folio 80), portrait of Henry VIII by Willement after Holbein (folio 83).

At folio 110 is "A Description of the Basso Relievos at Rouen which represent the Interview," taken from Montfaucon, and at folio 121 is "The Appointment for the King and Queen to Canterbury," etc.

The illuminated arms of John Tobin are prefixed to the manuscript.

CICERO, Marcus Tullius.

Discours de Ciceron. [Vers 1750]. 4*to*, *in a beautiful binding of red morocco richly tooled "à l'oiseau" in broad gold borders, the arms of Louis Philibert Joseph Joly de Bévy* (1736–1822), *President of the Chamber of Deputies of Dijon, on both covers, floral back, blue moiré silk linings, gilt edges, by Derome the younger. In a modern case of red morocco.*

A French manuscript written in a neat cursive hand upon Holland paper about 1750. 224 × 178 mm.

87 leaves, numbered v–x and 1–168.

CLAUDE, Isaac.

Le comte de Soissons Nouuelle galante Imprimé a Cologne Chez Pierre Marteau [Hollande] 1687. 8*vo*, *old French red morocco, richly tooled in borders and corner ornaments of scrolls and dots, doubled with red morocco similarly tooled in broad borders of gold, gilt edges.*

An eighteenth century French manuscript written in a cursive hand upon 135 leaves of Holland paper. 185 × 120 mm.

Although this is a neatly written manuscript, the volume is mainly interesting because of the binding, which is original in design, well executed, and in fine condition.

COMÉDIE Admirable Intitvlee La Merveille, Où l'on voit comme vn Capitaine François, eſclaue du Soldam d'Egypte, tranſporté de ſon bon ſens, ce donne au Diable poꝛ s'affranchir de ſeruitude, lequel il trompe meſme ſubtillemt tant il fut contrainct luy rendre ſon obligation. [vignette] A Roven, Chez Abraham Couſturier, au bas de la rue Eſcuyere, [avant 1628]. 12*mo*, *blue straight-grain morocco, rose moiré silk linings, gilt edges.*

A modern French manuscript in exact facsimile of the printed work, written upon 24 leaves of vellum, with a pen-and ink drawing on the title and several typographical ornaments. 171 × 103 mm.

CONTRATS DE MARIAGE.

Contract de Mariage, de Henry iiij^e Roy de France et de Nauarre auec Marie de Medicis Princesse de Florence en suitte celuy de Louis xiij^e Roy de France et de Nauarre auec Anne d' Austriche Infante d'Espagne. 1643. 12*mo*, *original brown morocco, the arms of Henri IV, the crowned "H" and fleurs-de-lys on the recto, the arms of Louis XIII, the crowned "L" and fleurs-de-lys on the verso, the two crowned initials and fleurs-de-lys on the back, gilt edges, by Antoine Ruette, the royal binder. In a modern green morocco case.*

A neatly written French manuscript of the Contracts of Marriage of Henri IV and Louis XIII executed upon 54 leaves of fine Holland paper in the seventeenth century, probably for Anne of Austria, for court use. 154 × 111 mm.

The title is written within an engraved border of architectural design, the centre and bottom cartouche of which have been cut out to admit the writing. At the top are the arms of Henri IV and Marie de Medicis. Inserted are portraits of the two kings and queens, the first two engraved in 1610 by L. Gaultier after N. de Mathoniere, the last two by Balthasar Moncornet.

CONTRATS DE MARIAGE.

Deux contracts de mariage le premier de Henry iiij dheureuse memoire Roy de France et de Nauarre auec La Princesse de florence [Marie de Medicis], du 25e auril 1600. Le dernier de Louis xiij son filz aussi Roy de France et de Nauarre auec l'Infante d'Espagne [Anne d'Autriche] du 22 aoust mil six cens et douze. 12*mo, original brown morocco, the arms of Louis XIII stamped in gold on both sides, which are covered with the crowned "H" of Henri IV and fleurs-de-lys, gilt edges.*

One of the attested copies of the Contracts of Marriage between Henri IV and Marie de Medici and Louis XIII and Anne of Austria, written in italic characters upon 62 leaves of Holland paper in the seventeenth century. 163 × 113 mm.

The title is written within a proof impression before letters of an engraved title-page of architectural and emblematic design, containing the arms of Henri IV and Marie de Medicis at the top. Portraits of Henri IV engraved by Thomas de Leu and of Anne of Austria by Balthasar Moncornet have been added.

The manuscript was presumably made for a royal gift.

DENON, Vivant.

[Point de Lendemain] La Nuit merveilleuse ou le nec plus ultra du plaisir. Cytheropolis En tout temps. [Last page] Les dessins sont originaux. Ecrit et Dessiné Par J. A. Chauvet 1871. 8*vo, citron levant morocco, delicately tooled back and side ornaments within panels of fillets, doubled with red morocco having wide emblematic borders, blue moiré silk linings, gilt edges, by Lortic.*

A transcript by Chauvet of Denon's "Point de Lendemain" with an inserted episode of seven pages not in the original. It is beautifully written upon 99 leaves of vellum paper in italic characters of black and red with blue initials. The page is 233 mm. in height, the text, which is surrounded by a double ruled border, is 95 mm., giving the appearance of a large paper copy.

The 15 delicately executed water-colour drawings comprise a frontispiece containing 3 medallion portraits, the title-page, 11 free full-page drawings, a head-piece, and a cul-de-lampe.

DONATION Et Substitution Faites par tres haut et tres Puissant seigneur Monseigneur François Vicomte d'Aubusson de la Feüillade, Duc, Pair et Marechal de france, Colonel des gardes francoises, gouuerneur de Dauphiné. Le ving neuf Juin 1687. Confirmée par Lettres patentes en forme d'Edit du mois de Juillet 1687. Enregistrées au Parlement le 4. dudit mois de Juillet 1687. [Engraved coat-of-arms of the Vicomte d'Aubusson de la Feüillade]. 4*to*, *contemporary French binding of red morocco, the arms of Louis Boucherat, chevalier, comte Compans* (1616–1699), *stamped in gold on both covers, finely tooled borders on the sides introducing fleurs-de-lys and the cock, the central symbol in his arms, gilt edges.*

A French manuscript beautifully written in italic characters upon vellum about 1687. 288 × 220 mm.

It consists of 16 leaves, including the title, with 23 lines to the page. There are two engravings other than the vignette on the title, one heraldic and dedicatory at the top of folio 2 recto, and one on folio 8 recto, — the medallion portrait of Louis XIV with the reverse side of the coin on which it appears, engraved by Landry.

DUMOURIEZ, Charles François, *translator.*

Histoire de la Guerre d'Amérique. [Vers 1782]. 12*mo*, *red levant morocco, side borders tooled in interlacing fillets and dots, scroll back, by Niédrée.*

An autograph translation by Dumouriez of an abridged account in English of the Revolutionary War in America, written in a neat hand upon 56 leaves of Holland paper. 157 × 91 mm.

Prefixed is a letter from Dumouriez to Beaumarchais dated Cherbourg, May 4, 1782, in which he says that he wishes to exchange the manuscript

for the well known Beaumarchais edition in octavo of the works of Voltaire.

EVANGELIA IN FESTIBUS SANCTORUM.

[*Folio* 1] Proprium de tempore die xxv. decembris in Nativitate Domine. Annuale. Ad missam in galli cantu. [Sæc. XVII]. *Folio, crimson velvet, silk ties, gilt edges.*

An exquisite French manuscript of the Gospels for the principal Saints' and Feast Days of the year written in the seventeenth century in roman characters upon vellum by Nicolas Jarry or an artist of his school. 376 × 251 mm.

It contains 51 leaves, with 23 lines to each page of text, which is within borders of gold edged with maroon. The titles to each of the 50 divisions are written in red, blue, and gold, and preceded by beautiful vignette miniatures appropriate in subject to the accompanying text. There are also 50 large initial letters in gold within square gold borders containing flowers, foliage scrolls, etc., in brilliant colours, and 45 culs-de-lampe, some of them of full-page size, in designs of flowers, fruit, birds, and figures. The subjects include the Virgin and Child (f. 21), St. Dionysius (f. 22), the Child Christ (f. 27 v.), Christ with the Beloved Disciple lying on his bosom ("In Coena Domini," f. 34 v.), St. John the Baptist (f. 43), the heads of St. Dionysius and two other similarly martyred saints upheld by three angels (f. 47), the Virgin Mary (f. 48 v.).

The subjects of the vignettes include the Nativity, the Adoration of the Shepherds, the Flight into Egypt, the Martyrdom of St. Stephen, St. John the Evangelist, the Circumcision, the Adoration of the Magi, Christ washing the Disciples' feet, the Resurrection, the Ascension, the Day of Pentecost, etc. On folio 7 is musical notation.

All of the illuminations are painted with great delicacy, and the vellum is of the whitest.

GRINGORE, Pierre.

Le ieu du prince des fots. Et mere fotte. [illustration] Joue aux halles de paris le mardy gras Lan mil cinq cens et onze. [1511]. *Small 8vo, old French green morocco, floral gilt back and side borders, gilt edges, by Boyet.*

A French manuscript of 88 pages in facsimile of the first edition (of which only two copies are known), executed in black letter on paper by Jacques Fucien Leclabart, in the latter part of the eighteenth century.

On the title-page is the illustration reproduced by Brunet. A printed description or advertisement precedes the title.

From the collection of E. V. Utterson.

GUIRLANDE DE JULIE.

La guirlande de Julie Contenant plusieurs madrigaux et epigrammes. [XVII Siècle]. *Folio, contemporary red morocco delicately tooled in borders, corner and centre ornaments of scrolls, dots, stars, etc., doubled with red morocco having similarly executed borders, gilt edges, by Du Seuil.*

A seventeenth century French manuscript neatly written upon 187 leaves of fine Holland paper. 302 × 219 mm.

GUIRLANDE DE JULIE. — See JARRY, NICOLAS.

HISTOIRE du Lord Stenay et du Lady Clety. Commencée en 1761. *Small 4to, contemporary French red morocco, the sides tooled in a rich border, floral back, gilt edges, by Padeloup.*

An original unpublished French manuscript written in a neat cursive hand upon Holland paper during the latter part of the eighteenth century. 178 × 129 mm.

It consists of 176 leaves, including the title, with 19 lines to the page. All of the pages are enclosed within line borders.

IRVING, WASHINGTON.

Notes of a Tour in Europe in 1804–1805. *4to, vellum wrappers with flap and cord.*

Fifty pages of memoranda in the handwriting of Irving, who, in describing this as Volume 4, indicates that it contains the "Route from

Zürich to Paris and from Paris to London, from May 17th to Oct. 8th 1805." Another note states that he purchased this book in Zürich for 1½ livres. His autograph is on the inside of the front cover.

IRVING, WASHINGTON.

Journal of a Tour through France, Italy, Sicily. 1804–1805. 4*to*, *old vellum*, *with ties*.

A manuscript of 115 closely written leaves of blue paper dated Bordeaux, July 1, 1804, to January 23, 1805. The first entry begins "My dear Brother." On the back of the front cover and on the first flyleaf are pencil drawings; on the inside of the back cover is written "Ship Matilda, 27 Dec. opposite Corsica," and "Acheté en Bordeaux Juillet 1804. Prix 3 liv."

IRVING, WASHINGTON.

Note Books. Before 1837. 16*mo*, *four volumes*, *paper wrappers*.

Four memorandum books, each with 8 pages in Irving's handwriting, containing notes relative to the ethnology, zoölogy, botany, and geography of the Far West, for use in his book "The Rocky Mountains; or, Scenes, Incidents and Adventures in the Far West," 1837.

IRVING, WASHINGTON.

Note Books. Before 1849. 16*mo*, *three volumes*, *red morocco*.

Three memorandum books of 40 leaves each containing notes in Irving's handwriting chiefly concerning the Arabs, and gathered while he was engaged in writing the "Life and Successors of Mahomet."

IRVING, WASHINGTON.

The Life of Oliver Goldsmith. 1849. 4*to*, *two volumes*, *brown levant morocco*, *gilt back and sides*, *vellum guards*, *gilt top*, *uncut edges*, *by William Matthews*.

The original manuscript of the enlarged and completed work published by G. P. Putnam and Company in 1849, with corrected pages of

the first edition (1840), carefully inlaid upon Whatman paper by Trent.

Inserted are a portrait of Irving by Sartain after G. S. Newton, and one of Goldsmith by Wivell after Sir Joshua Reynolds, an India proof.

IRVING, WASHINGTON.

Oliver Goldsmith. 1853. 4*to*, *green morocco tooled in fillets, gilt top, uncut edges, by William Matthews.*

Irving's original manuscript corrections and revisions for the edition printed by G. P. Putnam and Company in 1853, bound in with the printed volume.

IRVING, WASHINGTON.

A History of New York. 1854. 4*to*, *one volume divided into two, green morocco tooled in fillets, gilt top, uncut edges, by William Matthews.*

The original manuscript of the rewritten work published by G. P. Putnam and Company, 1854, with the text of the first edition altered and corrected, and all the additional matter, written upon sheets of small note-paper and bound in with the printed volume.

IRVING, WASHINGTON.

The Sketch Book. 1854. 4*to*, *green morocco tooled in fillets, gilt top, uncut edges, by William Matthews.*

Irving's manuscript revisions for the edition printed by G. P. Putnam and Company in 1854, written upon 42 pages of note-paper and bound in with the printed volume.

IRVING, WASHINGTON.

Notes for the Life of Washington. Before 1855. 12*mo*, *sheepskin.*

A memorandum book containing 50 leaves in the handwriting of Irving, for the most part copies of letters written by Washington and extracts from his diary.

IRVING, Washington.

Life of Washington. 1855. 4*to*, *half green morocco.*

Irving's original manuscript of that portion of the "Life of Washington" (93 pages) covering the incidents relative to the Treason of Benedict Arnold.

Inserted are India proof portraits of Arnold and André.

JARRY, Nicolas.

Prieres devotes. [Paris] 1649. *Small* 8*vo*, *contemporary French olive morocco covered with a richly tooled scroll design in compartments formed of fillets and arabesques, doubled with vellum similarly tooled and having in the centre the date "Iuin* 1695," *gilt clasps, gilt edges. In a blue morocco case.*

An exquisite French Prayer-book written in roman and italic characters in black, red, blue, and shaded gold upon vellum by Nicolas Jarry, in 1649, according to the signature at the foot of folio 79 (page 149), "N. Jarry Parif. fcribebat 1649." 123 × 78 mm.

The manuscript was executed for the Duc de Berry, grandson of Louis XIV, whose name, in letters of shaded gold, "B. E. R. R. Y.," surrounded by a wreath of green foliage, occurs on the recto of the last folio.

The volume contains 87 leaves, numbered 1–162, with 16 lines of text to the page. There are 4 exquisite full-page and 5 half-page miniatures by Du Guernier (?) [Brunet attributes them to Petitot] also 5 floral head-bands beginning the different divisions, and 9 large initial letters in gold on a ground of flowers and foliage. The title is written in letters of gold shaded with red within a broad gold border. All of the pages are surrounded by shaded gold fillets, the smaller initial letters are in gold and red, and the running head-lines in red.

The subjects of the large miniatures are 1. (F. 2 v.) The Nativity. 2. (F. 13 v.) King David praying. 3. (F. 42 v.) Pilate showing Christ to the populace. 4. (F. 80 v.) John the Baptist preaching in the wilderness. The small miniatures depict 1. (F. 62 v.) The Crucifixion. 2. (F. 63 v.) Christ descending into Hell. 3. (F. 64 v.) The Resur-

rection. 4. (F. 64 v.) Christ as the good Pastor with his sheep. 5. (F. 65 r.) The Entombment.

This manuscript, from the de Lignerolles collection, is an example of the highest art of the calligrapher and illuminator in the seventeenth century.

JARRY, Nicolas.

Airs Novveavx de la Covr. Efcripts par N. Jarry. [Paris. XVII Siècle]. 8*vo, red levant morocco tooled in a beautiful mosaic design of compartments in citron, blue, green, and red morocco, delicately tooled in pointillé scrolls and the crowned monogram of the Comte de Lurde several times repeated, doubled with red morocco tooled in panels of fillets with corner ornaments (reproducing the design by Le Gascon which was on the binding in* 1853 *when the manuscript was owned by J. J. de Bure), vellum guards, gilt edges, by Trautz. In a case of blue levant morocco Janseniste, in imitation of a book.*

This binding is No. 7 of the 22 mosaic bindings executed by Trautz, whose manuscript note in regard to it is pasted on one of the preliminary leaves: "Les airs de la cour manuscrit Jarry appartenant à Monsieur le Comte de Lurde est la reliure qui m'a donné le plus de satisfaction et je la regarde comme une de mes meilleures productions. G. Trautz."

A beautifully written French manuscript of twenty-three Songs, the words and music of which were composed by Nicolas Jarry, who also executed the manuscript. 184 × 123 mm.

It consists of 25 vellum leaves, with every page surrounded by a fillet of gold and red, and with large initial letters in blue and shaded gold.

The recto of the first folio contains the arms of a woman member of the Painel-Marcy family, enclosed within two palms of shaded gold and surmounted by the crown of a comte. On the recto of the second folio is the title, in letters of shaded gold and red; on the verso the music begins with the upper part, "Dessus." The following pages are numbered from 2 to 24, the rectos containing the "Basse," the versos the "Dessus."

This manuscript was formerly in the collections of the Baron d'Heiss (1785) and J. J. de Bure l'ainé, whose signature, dated January 15, 1826, is on one of the fly-leaves.

JARRY, Nicolas.

Prieres saintes et chrestiennes tirees de l'escriture et des peres de l'eglise. [1662]. *Small 8vo, dark brown shagreen or sealskin, with satin linings, carved gold clasps, gilt edges. In a contemporary green silk case embroidered in silver borders and the crown of a Marquis with the monogram "M. E. C."*

An exquisite French Prayer-book written upon the finest of vellum in roman characters by Nicolas Jarry. 127 × 80 mm.

It contains 82 folios, numbered 1–162, with running head-line and 16 lines of text to the page. The title is in gold letters within a heavy, frame-like border, and the pages of text are surrounded by gilt fillets.

The six divisions have on the first page beautiful floral bands and initial letters painted in gold and colours; the title of each prayer is in letters of blue, red, and burnished gold. On pages 100 and 162 are floral culs-de-lampe, the former a wreath surrounding a candle with the legend, "Love [*sic*] soit a jamais le tres-saint sacrement de l'autel." On page 20 is a full-page painting of a rose-garland tied with ribbons enclosing burnished gold scrolls attached to a cross surmounted by a branch of twisted thorns. There are numerous initial letters in blue and red.

This manuscript is a beautiful example of Jarry's skill. His signature, "N. Iarry Parisinus scribebat, anno 1662," is at the foot of the last page.

JARRY, Nicolas. — See Bouton, V.

LEONICENO, Nicolao.

Libellus de Epidemia, quam uulgo morbum Gallicum uocant [Colophon] Venetiis, In domo Aldi Manutii, Mense Iunio M.III.D. [1497]. *4to, red straight-grain morocco, side borders and back delicately gilt and blind tooled, the anchor of Sir John Hayford-Thorold on both covers, mauve moiré silk linings, gilt edges, by Bozérian jeune.*

A modern facsimile manuscript copy of the rare Aldine edition of the earliest published work on the disease syphilis (which is also in this library), beautifully written upon 28 leaves of vellum. 211 × 141 mm.

From the Syston Park collection.

LE VAILLANT DE LA BASSARDRIES, Le R. P.

L'accord de la Grace et de la Liberté Poëme accompagné de Remarques Par le R. P. Le Vaillant de la Bassardries de la Compagnie de Jesus. Theologien de son Ex.ce. le comte de Salm Evêque de Tournay, et Examinateur Synodal du Diocese. [XVII Siècle]. 4*to*, *olive morocco, tooled on the sides in rich broad floral and emblematical borders, rose satin linings, gilt edges, by Padeloup.*

A French manuscript neatly written at the end of the seventeenth century upon Holland paper in small roman characters, with notes in a cursive hand. 261 × 202 mm.

There are 160 leaves, and 21 lines to the page. The title is written in several different styles of cursive characters. Every page is surrounded by a border and there are numerous pen-and-ink flourishes at the ends of the twelve Cantos and their Summaries. The poem is dedicated to Marie Elisabeth, Archduchess of Austria.

MEUNIER, PRETRE, and VAILLANT.

Hiſtoire naturelle, choix de deſſins par Meunier. J. G. Pretre, et Vaillant. 1820. 4*to*, *red levant morocco, Janseniste, gilt edges, by Hardy.*

Title upon vellum in red and blue letters within a brilliantly painted border of butterflies on a gold ground, and 203 other vellum leaves containing 1078 exquisite drawings in colour of butterflies, beetles, spiders, crabs, fish, turtles, lizards, worms, snakes, etc., within gold borders, all painted in 1820.

MINIATURE PAINTINGS. XIX Century.

4*to*, *brown levant morocco, blind-tooled panels, fleur-de-lys ornaments in gold in the corners, gilt edges, by The Club Bindery.*

A volume containing 11 well executed modern miniature paintings upon vellum copied from fifteenth and sixteenth century originals. The subjects include three compositions of the Descent of the Holy Spirit; a Burial Service; the Virgin and Child, below whom kneel the probable owners of the manuscript from which the painting was copied, with their coats-of-arms on the prie-dieu; the Last Supper; the Announcement to the Shepherds, with 7 initial letters at the side; the Presentation in the Temple, with 16 initials at the side; and the Annunciation. The last painting is a large floral initial.

MINIATURE PAINTINGS. XIX Century.

Small 4to, crimson velvet, light brown moiré silk linings, gold clasps, gilt edges.

A volume containing 9 very finely executed French copies of seventeenth century miniatures, borders, and historiated initials from *Horae* by Giulio Clovio, painted upon vellum in colours and *camaïeu d'or*. 155 × 123 mm.

The subjects are 1. An historiated initial containing the figure of David playing his harp, surrounded by an elaborate border in compartments including a battle scene, angels, and other figures. 2. Mary Magdalene kneeling at Christ's feet; below, a small miniature of "Les trois vifs et les trois morts"; in the border the figure of Bacchus, arabesque ornaments, etc. 3. An Angel leading a child along a country road; below, the Virgin worshipping the Infant Christ. 4. The head of Christ crowned with thorns. 5. A scene illustrating the Office of the Dead. 6. The Crucifixion; below, in the border, Christ bearing the Cross, painted in *camaïeu d'or*. 7. The Virgin and Child, an initial; in the border below are the arms of a Cardinal. 8. The Annunciation; below, in a circular border, the Nativity. 9. King David praying.

All of the miniatures are painted with precision, delicacy, and exquisite colouring.

MINIATURES. — See Rive, Jean Joseph.

MOORE, Thomas.

Songs. 1828. *Oblong 8vo, red morocco, gilt edges.*

Fifteen sheets of music-score containing Moore's "Legendary Ballads," in part, set to music by Bishop, May 10, 15, and 22, 1828, with the text in Moore's handwriting.

The poems are "The Voice," called in manuscript "The Legend of the Voice," 3 out of 7 stanzas; "Cupid and Psyche," without title, 8 stanzas; "Hero and Leander," called the "Legend of Hero and Leander," 2 out of 3 stanzas; "The Leaf and the Fountain," 5 stanzas; "Cephalus and Procris," called "The Hunter," 3 stanzas; "The Indian Boat," 2 out of 3 stanzas; "Youth and Age," without title, 3 out of 4 stanzas; "The Dying Warrior," without title, 5 stanzas; "The Magic Mirror," called "The Legend of the Mirror," 6 out of 8 stanzas; "The Pilgrim," without title, 4 stanzas; "The High born Ladye," 8 stanzas without music-score on a separate sheet, with a note by Moore; and "The Stranger," called "The heart-wounded Stranger," 5 stanzas of score and 3 on a separate paper.

The variations between the manuscript and printed text are numerous.

PARELON, Paul.

Episode du Siège de Paris en 1870 Chansons Orléanistes Chantées aux Grand' Gardes devant le Fort de Nogent-s.-M. par Paul Parelon Soldat à la 3e Cie de Guerre du 153e Bon de Marche de l'Armée de Paris [Garde Nationale mobilisée]. Fusillé le 24 Mai 1871 Paris M.DCCC.LXXXVI. *4to, blue levant morocco, fleurs-de-lys in the corners of the sides and on the back, gilt edges, by Chambolle-Duru.*

A French manuscript beautifully written in italic characters by V. Bouton upon the finest vellum within borders of red with gold stars at the corners. 186 × 125 mm.

The four title-pages are written in red, gold, and blue letters and the initial letters throughout the volume are in shaded gold and blue.

There are 4 delicately executed pen-and-ink ornaments and two leaves of facsimile handwriting. Bouton's monogram is on the last page.

This manuscript is a fine example of late nineteenth century calligraphy.

PATENT OF NOBILITY.

[*Folio* 83 *verso*] Executoria de hidalguia & pedimiẽto de Hernando de porras vezino dela ciudad de feuilla. [XVII Century]. *Folio, old crimson velvet, gilt edges.*

A fine Spanish manuscript of a Patent of Nobility conferred upon Hernando de Porras of Seville, written in the seventeenth century in large roman characters upon 83 leaves of fine vellum within shaded gold borders. 310 × 210 mm.

The first page is unusually well painted, having in the centre the arms of de Porras surrounded by a border containing flowers, birds, insects, grotesques, and scrolls in which are introduced an armorial shield and 4 small miniatures. Throughout the volume are 39 headings in the form of bands and 89 initial letters in azured gold on blue and red grounds. On folios 77 and 82 verso are full-page borders.

At the end of the volume are five leaves in contemporary handwriting, one of vellum and four of paper, containing affidavits, etc.

This manuscript is a very good example of this class of Spanish calligraphy and decoration.

PORTO, Luigi da.

Storia di due nobili amanti (Romeo e Giuletta) colla loro pietosa morte avvenuta già in Verona nel tempo del Signor Bartolommeo dalla Scala e scritta da Luigi da Porto. Milano dall' imp. Regia Stamperia 1819. 8*vo*, *red velvet with gold corner-pieces and clasps in the form of roses and butterflies* (*the device of the Archinto family of Milan*), *gilt top, uncut edges.*

One of six copies printed upon vellum, and illustrated by a frontispiece, 11 full-page miniatures surrounded by borders, 5 vignettes, and the Archinto arms on the title-page, all executed in gold and colours in the finest style of modern Italian art by Giovanni Battista Gigola.

PRAYER-BOOK.

Katholifches Gebetbuch um Gott im Geifte und in der Wahrheit anzubethen. Gefchrieben. Anno 1715. 12*mo*,

in a seventeenth century German binding of silver in high relief; both covers have centre medallions within a framework of garlands and angels, the recto containing an emblematic representation of Prayer, the verso, of Religious Zeal. The back has a figure of Hope, the end-pieces and clasps are in the form of angels' heads, the edges are gilt and gauffred. This binding was probably made in Augsburg about 1670 *and the manuscript added later.*

A German Prayer-book neatly written in black and red ink within red lines upon 164 leaves of blue tinted Holland paper. 119 × 57 mm.

PRETRE, J. G. — See Meunier, Pretre, and Vaillant.

PRÉVOST.

Les Prieres du Salut pour la chapelle du Roy. [avant 1768]. *Small 8vo, dark blue morocco, the arms of Marie Leczinska, wife of Louis XV, in gold on the sides, which are surrounded by tooled gold borders, crowned monograms and fleurs-de-lys in the corners and on the back, old rose satin linings, gilt edges, by Padeloup. In a modern case of blue morocco.*

An exquisite French manuscript of Latin prayers written in italic characters upon vellum by Prévost, in the latter part of the eighteenth century, for Queen Marie Leczinska. 160 × 104 mm.

There are 16 leaves (folio 3 being blank), with 15 lines to the page, each surrounded by a narrow gilt border. The title, written in blue and gold letters, is within a border composed of garlands, a cupid's head, birds, flowers, etc. The second leaf, containing the dedication to the Queen, bears her illuminated arms and an initial letter (227 × 227 mm.) with a tiny landscape painted with exquisite delicacy. There are 4 other similar initials, a floriated initial letter, an ornament on folio 4, and 3 graceful culs-de-lampe.

In beauty and refinement of calligraphy this little Prayer-book rivals the work of Rousselet, Gilbert, Damoiseau, or Nicolas Jarry.

From the collection of the Comte de Mosbourg.

RAMSAY, Allan.

Original manuscripts of Poems, Verses, Letters, Poetical Epistles, etc., by Allan Ramsay. XVIII Century. *4to, light green levant morocco, side borders and back richly tooled in the manner of Derome, doubled with maroon morocco covered with a design of scrolls and azured arabesques, centre mosaic ornament in green and red morocco surrounded by azured tools, maroon moiré silk guards tooled in gilt, gilt edges; in a rose silk chemise and maroon levant morocco case, by Zaehnsdorf.*

An English manuscript consisting of a title in red and black upon vellum, a leaf of Contents specifying fourteen poems, and 28 leaves (49 full pages) of manuscript on Holland paper, dating from 1738 to 1746. 188 × 149 mm.

A mezzotint portrait of Ramsay by White forms the frontispiece, and preceding the first poem, "On George Whitefield," is a portrait of that preacher, on India paper.

REMBERT, Ferdinand.

Les Fleurs, Dessins de Fd Rembert. L. Curmer. [Paris] 1861. *Square 16mo, four volumes, red levant morocco, Janseniste, doubled with green morocco richly tooled in compartments of roses, foliage, scrolls, etc., Léon Curmer's arms in the centre, his monogram above and below, green moiré silk guards, in red levant morocco cases, by Hardy-Mennil; Marius Michel, gilder.*

The titles and headings are illuminated in gold and colours, there are 2 frontispieces after Van Spaendonck, 1 after Remielius, and 1 after Madame Valleyer-Coster, and 125 other exquisite paintings by Rembert, 2 upon vellum. 138 × 110 mm.

A page in the autograph of Rembert states that this book was begun February, 1858, and finished April, 1862. The text was written by Mm. Baudet and Delvoye.

REMBERT, FERDINAND.

Les Roses. Dessins de Fd Rembert. [Paris] L. Curmer. 1861. *Square* 16*mo*, *four volumes*, *red levant morocco*, *Janseniste*, *doubled with green morocco covered with a rich design in compartments of flowers*, *leaf-sprays*, *etc.*, *Léon Curmer's arms in the centre*, *his monogram above and below*, *green moiré silk guards*, *in red levant morocco cases*, *by Hardy-Mennil; Marius Michel*, *gilder.*

The text, which consists of "Histoire de la Rose," 1859, by Edouard Cadol and Delongchamps, and appropriate quotations from French poets, is neatly written within blue and gold borders. The titles and half-titles are illuminated in gold and colours and there are 152 exquisite miniature paintings of roses with butterflies, insects, etc., by Rembert. 140 × 109 mm.

Inserted are three engravings, an original pen sketch, and two photographic portraits.

RIVE, JEAN JOSEPH, *editor.*

Miniatures peintes dans les manuscrits depuis le XIVe siècle jusqu 'au XVIIe, 26 tableaux peints et rehaussés d'or. [Vers 1782]. *Folio*, *half blue morocco.*

The rare series of eighteenth century French copies of 26 of the miniatures in the most beautiful fourteenth to seventeenth century manuscripts in the collection of the Duc de La Vallière, intended by the Abbé Rive to accompany his "Essai sur l'art de vérifier l'âge des miniatures peintes dans les manuscrits depuis le XIVe siècle," etc. All that was printed on the subject, however, was a twelvemo pamphlet of 70 pages, "Prospectus de l'ouvrage proposé par souscription par l'abbé Rive," Paris, Didot l'aîné, 1782.

The present series is painted upon paper and mounted, varying in size from 285 × 195 mm. to 150 × 135 mm. The volume includes 1 painting from the fourteenth century, 20 from the fifteenth, 4 from the sixteenth, and 1 from the seventeenth century. The subjects represented include St. John the Evangelist (XIV); the Taking of Jerusalem by King Antiochus, the Adoration of the Magi, five paintings of the "For-

tresse de la Foy," the Entombment, Christ teaching his Apostles, a Burial Service (XV); the Crowning of a Pope, Death riding in a Chariot, the Death of the Virgin (XVI), and St. Nicholas (XVII).

ROUSSELET.

Prieres de la Messe Ecrites par Rouffelet à Paris M.DCC.XXV. 8*vo*, *light brown morocco, the crowned monogram of Queen Marie Leczinska in gold on dark brown morocco in the centre of both covers, side borders and back panels in mosaic of dark brown and red morocco tooled in fleurs-de-lys, dots, and other small ornaments, doubled with dark brown morocco tooled in wide borders, gilt paper guards, gilt edges, by Padeloup. In a modern chemise of light brown levant morocco.*

A beautiful French Prayer-book written by Rousselet in large roman characters of black and red upon paper for King Louis XV, by whom it was presented to Queen Marie Leczinska on the day of their marriage, September 4, 1725. 166 × 105 mm.

It consists of 45 leaves, with 12 lines to the page, besides the running head-line, each page being surrounded by a fillet of black and gold. The title-page is written in letters of black, red, blue, and burnished gold within a rich border of flowers and garlands in colours on a ground of burnished gold. There are 2 full-page paintings within borders (folio 2 v.) the Agony in the Garden, an angel with Cross and Holy Grail in the sky, Judas and the soldiers entering through a gate in the background; and (folio 21 v.) the Raising of the Cross; also 2 vignettes and 4 culs-de-lampe delicately painted in colours and burnished gold, and numerous initial letters in blue on a gold ground.

This manuscript passed from the hands of the royal family to the library of the Duchesse de Berry, whose name is written on a fly-leaf, thence into the collections of the Baron de La Roche Lacarelle and Henri Bordes.

SCOTT, Sir Walter.

Life of Jonathan Swift. 1814. 4*to*, *russia.*

The original manuscript entirely in Scott's handwriting, with page proofs corrected and various annotations.

SEYMOUR, Edward.

An Abſtract of the Accompt of Paym^ts made by the Right Honourable Edward Seymour Eſquire Trear^r of his Ma^ts Navy Betweene the 12^th of July 1673 & y^e 31^th [sic] of Decemb^r 1674. *Folio, contemporary dark blue morocco, covered with a rich mosaic design of compartments and flowers in light brown and red morocco richly tooled in gold, gilt edges, by Mearne, the royal binder.*

An English manuscript beautifully written in columns on 35 leaves of Holland paper. 439 × 288 mm.

SHAW, George Bernard.

Passion, Poison & Petrifaction A new and original Tragedy in One Act by The Chelsea Shakespear. [London, 1905]. 4*to*, *red morocco.*

The original manuscript of this play, written in pencil on the rectos of 41 leaves, and attested to by Shaw, "This is the true and original copy written by me, mostly in Great Northern Express trains: hence the joggly handwriting in many places. G. Bernard Shaw. June, 1905."

Inserted are the play-bill of the first performance, given July 14, 1905, at the Theatre Royal, in aid of the Actors' Orphanage Fund, and two autograph letters from Shaw, dated August, 1907, relative to the acquisition of the manuscript.

TRAGEDIE Francoiſe d'vn more crvel envers ſon ſeignevr nommé Riuiery, Gentil-homme Eſpagnol, ſa Damoiſelle, & ſes Enfans [vignette] A Roven, Chez Abraham Couſturier, Libraire tenant ſa bouticque au bout debas de la ruë Eſcuyere. [vers 1610]. 12*mo*, *blue straight-grain morocco, rose moiré silk linings, gilt edges.*

A modern French manuscript in exact facsimile of the printed work, written upon 24 vellum leaves, with five pen-and-ink illustrations, including the one on the title, and ten ornaments. 170 × 102 mm.

TRAGI-COMEDIE de la Rebellion, ov Mescontentement des Grenovilles contre Iupiter. [vignette]. A Roven, Chez Abraham Covstvrier, ruë de l'Orloge, deuant les deux Cygoignes. [avant 1628]. 12*mo*, *blue straight-grain morocco, rose moiré silk linings, gilt edges.*

A modern French manuscript written in exact facsimile of the printed work, upon 12 vellum leaves, with a pen-and-ink illustration on the title and various typographical ornaments. 171 × 103 mm.

TRESOR Spirituel Tiré De la pure parole de Dieu, Et de quelques endroits du livre De l'Imitation de Jesus Christ. [XVII Siècle]. 12*mo*, *old red morocco, Janseniste, doubled with red morocco, dentelle borders, gilt edges, by Boyet.*

A French manuscript neatly written in italic characters within red lines upon 196 leaves of paper, probably for a present or *gage d'amitié.* 149 × 95 mm.

VEGA, Lope de.

Carlos 5° en francia [1604]. 4*to*, *brown morocco, gilt and blind-tooled on the back and sides, uncut edges.*

A manuscript comedy written on 49 leaves of paper in the autograph of Lope de Vega, and signed by him November 20, 1604.

Five leaves at the end contain the authorisation to present this comedy, signed by twelve officials.

Presented to Lord Howden at Madrid, 1858, by M. de Oloraza, and so inscribed on the covers.

VERTRON.

Le David moderne ou la Traduction en vers Des Sept Pfeaumes de Dom Antoine Roy de Portugal [1531–1595] Dediée au Roy [Louis XIV] Par Mr de Vertron Historiographe de Sa Majesté Académicien de son Academie Royale d'Arles, et de celle des Ricovrati de Padouë. Chevalier des Ordres Royaux de Notre Dame de Mont Carmel et de Saint

Lazare. 1703. *4to, contemporary French red morocco, the arms of Louis XIV stamped in gold on the sides, fleurs-de-lys in the back panels, gilt edges.*

A well written French manuscript in italic characters upon vellum within borders of gilt fillets. It was executed for Louis XIV, to whom the translation is dedicated. 262 × 188 mm.

41 leaves, numbered 1–79, with 22 lines to the page. The title is in roman and italic characters in colours and gold within a beautiful arabesque border, and throughout the volume are 18 floral head-pieces and culs-de-lampe. The headings and initial letters of the Psalms are in burnished gold.

On page 73 is an "Abregé de la Vie de Dom Antoine Roy de Portugal," on page 75 "Epitaphe Latine de Dom Antoine I."

VIE DE SAINT ANDRY.

SEnfuyt la vie Et miſtere de Saint Andry Nouuellement cõpoſee & Imprimee A Paris Dont les noms ſenſuyuent. Et premierement, XVI.C. [printer's device]

On les vend a Paris en la Rue Neufue Noſtre dame a lenſeigne Sainct Nicolas. [Colophon] . . . Nouuellemẽt Imprimee a Paris pour Pierre Sergent . . . [vers 1535]. *4to, blue straight-grain morocco, side borders of foliage sprays, gilt back, doubled with rose silk, gilt edges, by Bozérian jeune.*

A modern French manuscript beautifully written in gothic characters by Fyot jeune upon 62 leaves of vellum in exact facsimile of the printed work, which Brunet describes as "excessivement rare." Sergent's device is on the title and last page, after the colophon. 215 × 170 mm.

From the Utterson collection.

VŒUX DU HÉRON.

Deus Veus du Hairon Poeme du xiiii Siecle Traduit & Enluminé par Dudley Coſtello. [XIX Siècle]. *Folio, green velvet, corner ornaments and clasps of chased gold, red moiré silk linings, gilt edges. In a case of maroon morocco.*

An English manuscript written in gothic characters (text) and cursive script (notes) upon vellum by Dudley Costello (1803–1865).

There are 47 leaves, of which 9 contain text in French, written on one side only of the folio, and 25 contain notes, on both sides of the leaf.

The illuminations consist of a title, 5 half-titles, 6 miniatures, 9 coats-of-arms, and 40 large initial letters, all painted in gold and colours, producing a brilliant effect.

The subjects of the miniatures are 1. (F. 10 r.) A heron of vignette size. 2. (F. 11 r.) A court scene representing Robert d'Artois inciting King Edward III and Queen Philippa to take the Vow of the Heron; a half-page painting containing many figures. 3. (F. 18 r.) A heron against a ground of brilliant blue within a double border. 4. (F. 24 r.) "The Earle of Salisbury" in armour, on horseback. 5. (F. 31 r.) A full-page painting in two compartments; on the left, "King Edward sends challenges to Philip of Valois," on the right, "The Vows of the Bishop of Lincoln and others." 6. (F. 42 v.) The Knight of the Swan.

Folios 38 verso to 40 recto contain a facsimile in gothic letters of the "Gabs of Charlemagne and his Peers," from the original in the British Museum.

The manuscript is a very interesting example of modern calligraphy and illumination.

III

ORIENTAL MANUSCRIPTS

ABD-UL-RAHMĀN, Shaikh.

Tuhfet-ul-Ebrād. 1582. *Folio, old Persian circuit binding of maroon morocco, cut out in compartments and painted in gold, doubled with brown morocco covered with compartments of gilt tracery cut out and pasted over green, blue, red, ivory, and black, guards of oriental brown figured paper, gilt edges.*

A Persian manuscript of a collection of metrical Admonitions by Shaikh Abd-ul-Rahmān written upon 77 leaves of bombycine paper by a well-known scribe named Shāh Hussain Shahābi at Herāt in the year 992 of the Hejira, or 1582 A. D. 293 × 182 mm.

The text, which is inlaid, is written in two columns within fillets of gold and colours and broad, curiously decorated borders in subdued colours and gold, all of the pages being different. There are 2 large miniatures (folios 9 r. and 44 v.), and the title (folios 76 v. and 77 r.) is brilliantly illuminated in gold and colours, blue predominating.

This manuscript is an excellent example of the best style of Persian binding, illumination, and calligraphy.

AKBAR NĀMAH. XVII Century.

Folio, in an elaborate Persian lacquered binding with paintings of girls dancing before the court on the outside and flowers on the inside.

A seventeenth century Persian manuscript of the History of the Mogul Emperor, Akbar the Great of India, written upon 275 leaves of bombycine paper. 365 × 214 mm.

It is illuminated with 52 brilliant and delicately painted miniatures, varying in size from about 115 × 130 mm. to full-page, and 40 chapter-

headings of flowers in colours on a gold ground. The subjects include a harvest scene beside a river in which fish are seen swimming (folio 43); a curious painting of a garden with rocks, flowers in compartments, and fountains one above another (folio 84); a hunting scene, — full-page (folio 110); the meeting of two rulers and their retinues on elephants, horses, etc. (folio 127); a procession on camels (folio 156); trumpeters, wrestlers, dancing-girls, etc., performing before the Shāh (folios 177–178); an elephant-fight (folio 181); an army besieging a fortified castle (folio 186); a royal procession on elephants and horses, — full-page (folio 189); equestrian sports (folio 198); a hunting scene (folio 200); a full-page painting divided into three horizontal compartments depicting processions on horseback and by boat (folio 258); a battle scene, full-page (folio 260). The colophon is missing.

The paintings are in the best style of the art of the period. The portrait of the Shāh, which appears to be authentic, is often repeated.

BHAGAVAD-GĪTA. XVIII Century.

12mo, old crimson satin, with painted edges.

A Sanskrit manuscript of the Divine Song written within borders of gold and red upon 381 leaves of bombycine paper. 125 × 82 mm.

It contains 23 brilliantly and delicately executed full-page miniatures surrounded by floral borders of colours on a gold ground and 76 small paintings (18 × 18 mm.) scattered throughout the text.

The subjects of the large miniatures include Ganeça, the Elephant-faced (folio 7); the divine incarnation of Vishnu in the form of Krishna, as the charioteer of Arjuna, who carries a banner containing the figure of Hanuman, the Monkey-god (folio 8); Vishnu as a fish holding the lotus-flower (folio 29); the Creation, — Vishnu in the centre on a turtle, Brahma (with four heads) and five others holding Çesha, the snake (folio 51); Vishnu as a boar, with conch-shell and lotus (folio 63); Vishnu as Nara-Sinha, the Man-lion (folio 76); Vishnu as Rāma, the Hero incarnation (folio 98); Vishnu as Kalki, the white Horse, the tenth Avatar, which is not yet (folio 140); Vishnu with attributes of lotus, boar, blue-face, man-lion, and the trident of Çiva (folio 159); Lakshmi (Venus), with the lotus (folios 165, 183, 197); the Creation, — Vishnu lying on Çesha (the snake) accompanied by Lakshmi, Brahma springing from a lotus issuing from the navel of Vishnu (folio 230); Vishnu adored by

the Elephant, which is carrying the lotus to the banks of the Ganges (folio 335).

CHANDI OR SAPTA-ÇATI. XVIII CENTURY.

12mo, blue levant morocco, filleted mosaic borders of green and red morocco tooled in gold, gilt edges, by The Club Bindery.

A beautiful Sanskrit manuscript of the *Chandi*, an extract from the *Markandeyapurāṇa*, written upon 161 leaves of bombycine paper, 6 lines to the page, in the eighteenth century. 162 × 98 mm.

The text is enclosed within a filleted border of red, green, blue, and gold.

The illuminations consist of 20 delicately and brilliantly executed full-page miniatures, and 21 somewhat smaller (50 × 60 mm.). Most of the large paintings contain representations of Chandi, the Indian goddess of Nature, corresponding to the Egyptian Isis. She is depicted as seated in state upon a lotus-flower resting on two leopards, a third beside her (folio 20 v.), as accompanied by Hansa, her goose (folio 25 v.), as at war upon her leopard (folio 50 v.), and on foot (folios 58 v. and 110 v.), receiving two rajahs (folio 67 v.). The first large miniature depicts Ganeça, the god of wisdom and remover of obstacles.

The 21 small miniatures (folios 70–80) are allegorical representations of Maya (Illusion), Imagination, Reason, Sleep, Hunger, Shade, Power, Fatigue, Forgiveness, Birth, Bashfulness, Composure, Faith, Splendour, Plenty, Sustenance, Memory, Affection, Content, Maternity, and Error, — all in the form of men and women seated in the open air.

The paintings in this manuscript are interesting and finely executed, and the calligraphy is remarkable for its intense blackness and precision.

COPTIC PRAYER-BOOK. XVII CENTURY.

Small 4to, old oriental circuit binding of brown morocco, cut out in compartments and painted maroon and gold; in an old red morocco case.

A Prayer-book written in Coptic and Arabic upon 256 leaves of bombycine paper in the seventeenth century. 108 × 77 mm.

There are 3 full-page rudely executed miniatures of God the Father (?), the Virgin and Child, and King David (folios 1, 41, and 233), 8 full-page ornaments and 8 chapter-headings painted in colours and gold.

From the Bateman collection.

DALĀ'IL-UL-KHAIRĀT. XVIII Century.

8vo, in an elaborate Persian lacquered circuit binding painted outside and inside with flowers in gold and colours. In a modern maroon morocco case.

A Litany for Mohammed beautifully written in Arabic with interlinear Persian translation within gold lines on a delicate green ground upon 134 leaves of bombycine paper, probably in the eighteenth century. 195 × 124 mm.

There are 18 pages brilliantly illuminated in gold and colours, folios 115 v. and 116 r. apparently containing representations of the Kaabah at Mecca and the Mosque of Medina.

From two seals stamped on the pages, the volume appears to have belonged in the year of the Hejira 1217 (1802 A. D.) to Hussain, and in A. H. 1226 (1811 A. D.) to Murād Khān, who presented it to Nasr-ullāh Khān.

FIRDŪSI (AB-UL-ḲĀSIM MANSŪR).

Shāh-Nāmah, or Book of Kings. XVII Century. *Folio, in a rich Persian lacquered binding painted outside and inside with flowers and foliage in gold and colours, painted edges.*

A very fine seventeenth century Persian manuscript of Firdūsi's poetical History of Persia from the mythical ruler Gayumart (about 3600 B. C.) to the Mohammedan Conquest (641 A. D.), written upon 652 leaves of bombycine paper, four columns to the page, within lines of gold and colours. 306 × 190 mm.

There are 70 beautiful full-page paintings in brilliant colours heightened with gold, several being in two compartments, and 4 chapter-headings in blue and gold heightened with rose.

The subjects of the miniatures are chiefly battle scenes. and include a boar-hunt (folio 424), a king carried captive on an elephant (folio 438), and a dragon-fight (folio 573).

GOSPELS IN ARMENIAN. XVI Century.

Folio, in a contemporary Armenian leather binding, the sides covered with borders and central panels of old repoussé

silver, the back laced with silk cords passing through small silver eyelets. The panel on the front cover contains representations of the Annunciation and the Presentation in the Temple, above three lines of text in Russian characters. The back panel contains the Last Judgment; oriental silk linings, painted edges. In a case of brown morocco lined with crimson velvet.

A very interesting Armenian manuscript of the Four Gospels, two columns to the page of 23 lines each, written upon thick paper in the sixteenth century for a monastery in Cæsarea, Cappadocia. 302 × 202 mm.

262 leaves, including 8 for the Calendar and other preliminary matter. There are 4 full-page and 14 small miniatures in the margins, 4 elaborate borders at the beginning of the Gospels, 10 borders containing miniatures in the Calendar, and 189 arabesque ornaments in the margins. The border on folio 12 recto has on the outer margin the genealogical tree of the Virgin Mary and Christ painted in colours on a gold ground.

The subjects of the large miniatures (folios 11, 81, 126, and 202) are the Four Evangelists. Among the subjects of the small paintings are St. George and the Dragon (folio 35 r.), Christ casting out a devil (folio 36 v.), the Entombment (folio 123 v.), the Annunciation (folio 128 v.), the Presentation in the Temple (folio 133 r.), Christ's Entry into Jerusalem (folio 184 r.), the Crucifixion (folio 194 v.), the Baptism of Christ by John the Baptist (folio 204 v.), and Mary Magdalene kneeling at the feet of Christ (folio 256 r.).

This manuscript is especially interesting because of its unique and exquisitely wrought repoussé binding, which is contemporary with the book.

GOSPELS IN ARMENIAN. XVI Century.

Small 4to, original blind-tooled calf, doubled with yellow and rose silk, three silver clasps.

An Armenian manuscript of the Four Gospels beautifully written in minute characters in two columns upon vellum in the sixteenth century. 113 × 80 mm.

It contains 298 leaves, including 13 for the Calendar and other preliminary matter, and 23 lines of text to the page. There are 4 large miniatures.

The first ten leaves contain elaborate borders of foliage, scrolls, animals, birds, and figures, in brilliant colours heightened with burnished gold. Folios 15, 99, 153, and 240, opposite the miniatures, are also elaborately painted, the first having at the left the full-length figure of a saint, and at the right, small heads of the Virgin and ten Disciples. Almost every page contains an illuminated initial with an accompanying oriental ornament in the margin, all in brilliant colours.

The subjects of the miniatures are the four Evangelists, on folios 14, 98, 152, and 239. The last one, of St. John, is a curious representation of that disciple on the Island of Patmos.

GOSPELS IN ARMENIAN. About 1640.

4to, original stamped morocco over boards, silk ties.

An Armenian manuscript of the Four Gospels written in old Armenian and Armenian-Turkish, both in Armenian characters, in double columns upon bombycine paper about 1640, probably in Constantinople. 213 × 157 mm.

It consists of 412 leaves, including 10 for the Calendar, 17 verso — 26 recto. There are 20 full-page miniatures on a ground of burnished gold, 14 beautiful and highly decorative borders (10 in the Calendar and 4 beginning the Gospels), 76 small miniatures and 145 arabesque ornaments, all in the margins, besides numerous grotesque initials and gold letters, in the later Byzantine style, with chromatic Perso-Egyptian decoration.

The subjects of the large miniatures are 1. (F. 1 v.) The Annunciation. 2. (F. 2 r.) The Adoration of the Magi. 3. (F. 3 v.) The Presentation in the Temple. 4. (F. 4 r.) The Baptism of Christ by John the Baptist. 5. (F. 5 v.) Christ surrounded by adoring Saints. 6. (F. 6 r.) The Raising of Lazarus. 7. (F. 7 v.) Christ's Triumphal Entry into Jerusalem. 8. (F. 8 r.) The Last Supper. 9. (F. 9 v.) Christ washing the Disciples' Feet. 10. (F. 10 r.) The Betrayal. 11. (F. 11 v.) Christ bearing the Cross. 12. (F. 12 r.) The Crucifixion. 13. (F. 13 v.) The Resurrection. 14. (F. 14 r.) Christ blessing the Virgin. 15. (F. 15 v.) The Descent of the Holy Spirit. 16. (F. 16 r.) The Last Judgment. 17. (F. 30 v.) St. Matthew. 18. (F. 136 v.) St. Mark. 19. (F. 206 v.) St. Luke. 20. (F. 324 v.) St. John.

Among the subjects of the small, marginal miniatures are (folio 31 r.) the Virgin and the Twelve Apostles; (folios 67 r., 139 r., and 225 v.) Christ casting out a devil; (folio 126 r.) Judas hanging himself; (folio 209 v.) the Annunciation; (folio 214 v.) The Announcement to the Shepherds; (folio 327 v.) St. John the Baptist; (folio 330 r.) the Miracle at the Marriage of Cana; (folio 402 v.) Christ bearing the Cross.

This manuscript is a fine example of seventeenth century oriental art, combining the characteristics of the old Byzantine miniature painting with the gayer chromatic brilliancy of Perso-Egyptian decoration.

HĀFIZ (SHEMS-UD-DĪN MOHAMMED).

Dīvān. XVIII (?) Century. 8*vo*, *in a Persian lacquered binding painted outside and inside in a floral design of colours and gold. In a brown morocco case.*

An eighteenth (?) century Persian manuscript written upon 218 leaves of bombycine paper, with two columns to the page. 189 × 114 mm.

The first two pages (folios 218 and 217) are surrounded with borders brilliantly painted in blue, red, and gold, and on folio 207 is a full-page miniature representing a centaur attended by three angels, two of whom carry flaming hearts painted in gold. Every page is illuminated with floral fillets and compartments in colours on a gold ground.

HĀFIZ (SHEMS-UD-DĪN MOHAMMED).

DIVĀN. XVIII Century. *Large* 8*vo*, *in the original Persian circuit binding of dark brown morocco stamped and painted in gold, doubled with maroon morocco, borders and centre ornaments in a delicate outline design of black upon blue.*

An eighteenth century Persian manuscript written in two columns upon 166 leaves of bluish bombycine paper powdered with gold within gold lines. The first two pages (folios 166 and 165) and the beginning and ending of the volume are brilliantly illuminated in gold and colours, blue predominating. 245 × 158 mm.

HĀFIZ (SHEMS-UD-DĪN MOHAMMED).

Dīvān. XVIII Century. 12*mo*, *in a Persian lacquered binding painted on the outside and inside with flowers and foliage in red, green, and gold. In a modern case of red levant morocco.*

A Persian manuscript of Hāfiz's Poems written in the eighteenth century in double columns within floral borders of red and green on a gold ground, upon 225 leaves of bombycine paper. 141 × 188 mm.

The two preliminary pages have beautiful borders painted in blue and gold, and on folio 218 verso is a full-page miniature representing the Creation.

INDIAN MINIATURES. XVIII (?) CENTURY.

Folio, in a beautiful old Persian lacquered binding painted in colours heightened with gold, and divided into compartments containing representations of the deities, e. g., the gods of war and peace. On the inside of the front cover is a panel of similar nature; the edges are gilded.

A volume of 27 Indian paintings of various religious sects, tribes, and occupations executed upon paper within borders, and accompanied by guards of bombycine paper containing descriptions in Persian. 310 × 225 mm.

Each painting has two figures, usually a man and his wife. Among the subjects represented are a torch-bearer, a grocer, a soldier, a coolie, musicians and a nautch-girl, a silk-weaver, a leech, a goldsmith, a snake-charmer, and costumes worn in the Mohammedan Passion Play.

INDIAN MINIATURES. XVIII (?) CENTURY.

Folio, dark green morocco covered with a design of fillets in scrolls, doubled with olive morocco tooled in a similar but more elaborate design, gilt edges, by J. Mackenzie.

A volume of 76 Indian miniatures beautifully executed upon bombycine paper. About 260 × 190 mm.

The subjects include domestic, court, battle, amorous and religious customs and ceremonies, acrobats, snake-charmers, musicians, etc.

From the collection of Sir William Jones.

INDIAN MINIATURES. XVIII (?) Century.

Large folio, in an Indian lacquered binding painted in Indian subjects.

A volume of 27 Indian miniatures representing types of India, dancers, various trades, etc., each painting containing a man and a woman.

JANAM PATRĪ. XIX Century.

The Sanskrit horoscope of Rajā Jadurāth Sing, one of the rebels in Oudh, which was found in his camp when captured in 1858, at the time of the Indian Mutiny. It is written on bombycine paper $10\frac{1}{2}$ inches wide, within borders of silver and colours, and forms a roll almost 120 feet long.

It is painted in brilliant colours, with 28 miniatures, including a representation of Ganeça ($18 \times 6\frac{1}{2}$ inches) at the beginning, and the Signs of the Zodiac (about $8\frac{1}{2} \times 6$ inches), beginning with Aquarius; also 95 tables of calculation, 23 astrological diagrams within floral borders, and 2 remarkable diagrams of the solar and lunar cycles, in which the idea of termination is expressed by the trident of Çiva.

JAPANESE DRAWINGS. XVIII Century.

Folio, old panelled calf.

A series of 48 Japanese water-colour drawings upon paper depicting national costumes, with household implements, swords, etc., painted below them. Among the subjects, of which 15 are women, are court officers and their wives, princes, generals, common soldiers, elephant-drivers, king's merchants, boatmen, Brahmans, and a dancing-girl.

ḲORAN (Part XXX). XV Century.

Folio, in a Persian paper binding.

An Arabic manuscript of the Thirtieth Part of the Koran, written in the fifteenth century, in large gold characters, 5 lines to the page, upon 44 leaves of bombycine paper. 287×210 mm.

On folios 43 verso and 44 recto are two beautifully painted borders in blue and gold; on the margins throughout the volume are 32 large circular blue and gold ornaments, and in the text, 128 of smaller size.

ḲORAN (Part XXX) XV (?) Century.

Folio, in an old Persian binding painted in dark brown and gold, and rubbed.

An Arabic manuscript of the Thirtieth Part of the Ḳoran written upon 68 leaves of bombycine paper, with 8 beautifully illuminated pages in blue and burnished gold, and 3 similar ornamental head-bands. 355 × 218 mm.

ḲORAN. XVIII Century.

8vo, in an exquisite Persian lacquered binding painted outside and inside with flowers in gold and colours, and with painted edges. In a cashmere wrapper.

An exquisite Arabic manuscript written upon 324 leaves of bombycine paper on a gold ground within borders of gold and blue, with Persian interlinear translation written in red. 215 × 125 mm.

There are 10 elaborately illuminated pages, 111 ornamental bands in blue and gold in the text, 102 large marginal ornaments in the same colours, and numerous other designs in red, blue, and gold upon every page.

This manuscript is one of the finest possible examples of its class.

ḲORAN. XVIII Century.

Folio, in an elaborate Persian lacquered binding painted outside and inside with flowers in gold and colours, and covered by an Oriental silk wrapper.

A superb Arabic manuscript of the Ḳoran beautifully written between ornamental gold lines upon bombycine paper in the eighteenth century. 306 × 190 mm.

All of the 390 leaves have beautiful wide borders of flowers and foliage in gold, and on folios 386–390 are six extremely fine illuminated

pages with rich borders in gold and colours. The ornaments and headings of chapters are also exquisitely illuminated.

This manuscript is a magnificent specimen of oriental calligraphy and illumination.

ḲORAN. XVIII (?) Century.

Folio, in an old Persian circuit binding of brown and red morocco with borders and panels of stamped gold, doubled with red morocco having ornaments stamped in gold. In an oriental red cloth wrapper.

A superb Arabic manuscript of the Ḳoran written upon 577 leaves of bombycine paper between gold lines and within borders of gold, blue, and red, about the eighteenth century. 290 × 186 mm.

It contains 17 exquisitely painted borders and numerous marginal ornaments in blue and gold.

ḲORAN. XVIII Century.

8vo, in an old Persian circuit binding of brown morocco with sunken panels ornamented with raised flowers and foliage in dull gold, doubled with crimson morocco having corner and centre ornaments in a scroll pattern cut out and attached to a blue ground.

An Arabic manuscript of the Ḳoran written in small characters of black and red within gold fillets upon 366 leaves of bombycine paper in the eighteenth century. 185 × 120 mm.

The four preliminary pages have borders exquisitely painted in blue and gold, and there are numerous marginal ornaments in the same colours.

ḲORAN. XVIII (?) Century.

8vo, in a Persian lacquered binding painted on the outside and inside in borders and panels of flowers.

A beautiful Arabic manuscript of the Ḳoran written upon bombycine paper within ornamental gold lines and double gold borders, between which are ornaments in blue and gold. 233 × 144 mm.

It consists of 222 leaves, with 17 lines to the page. Six pages have rich borders of Persian design painted in blue and gold outlined in rose with narrow floral borders immediately surrounding the text.

KORAN. 1817.

Small 4to, old Persian circuit binding of red morocco with sunken ornaments in gold in the centre and corners.

An Arabic manuscript of the Koran written in small characters upon 304 leaves of bombycine paper in the year of the Hejira 1233 (1817 A. D.). 176 × 116 mm.

It is written within borders of shaded gold with numerous marginal ornaments, and the two preliminary pages are painted in gold and colours.

NŪSHĪRVĀN.

8vo, in a Persian lacquered binding, painted outside and inside with orchids, roses, and nightingales. In a red morocco case.

A beautiful Persian manuscript of Nūshīrvān's "Rissālah," a treatise upon mysticism and poetry, written upon bombycine paper on an ornamental gold ground within lines of gold and colours by Mohammed Ismā'el al Shirāzi, in the year 1234 of the Hejira (1818–1819 A. D.). 196 × 127 mm.

It contains 13 miniatures carefully painted in delicate colours and 8 pages with elaborate borders in blue, red, and gold.

PERSIAN MINIATURES. XVIII Century.

Small folio, old oriental binding of red morocco with gilt ornaments stamped in the centre and on the sides, doubled with red morocco, gilt edges.

A volume containing 54 Persian miniatures of rulers, women, equestrians, court and domestic scenes, alternating with 25 pages of explanatory text and 33 paintings of flowers in brilliant colours and gold. 188 × 203 mm. All of the miniatures are remarkable for their beauty and elaborate design.

PERSIAN MINIATURES. XVIII (?) CENTURY.

Large 4to, old English red straight-grain morocco tooled in panels and corner ornaments, gilt edges, by Hering.

A volume of 28 finely executed Persian miniatures representing domestic, religious, amorous, battle, and musical scenes, including rajahs, holy men, dancers, etc. The average size of each painting is about 230 × 170 mm.

PERSIAN MINIATURES. XVIII CENTURY.

Large 4to, in an elaborate Persian lacquered binding painted on the outside with flowers in maroon and green outlined with gold on an ivory ground, on the inside in citron borders and centre ornaments in gold. In a red Persian silk wrapper.

A series of 12 exquisitely painted Persian miniatures backed with green silk. 335 × 250 mm.

They represent women, court scenes, landscapes, etc. Four are within borders of gold and colours.

PERSIAN MINIATURES. ABOUT 1820.

Folio, in a Persian lacquered binding painted on the outside with court scenes and on the inside with flowers in brilliant colours and gold. In a red silk wrapper.

A series of 24 large brilliantly executed Persian miniatures (180 × 100 mm.) apparently representing Fath Ali Shāh at various ages and the members of his family and court, painted in Isfahān(?), Persia, by a native artist on a series of attached leaves.

This is a fine example of modern Persian art.

PERSO-INDIAN MINIATURES. XVIII CENTURY.

Folio, in a rich Persian lacquered binding painted outside and inside with conventional flowers and foliage, gilt edges.

A volume of 60 brilliantly painted Indian and Persian portraits largely of the Mogul dynasty, women, and dervishes, executed upon

bombycine paper with perfection and elaboration. Each miniature is surrounded with a border in gold and colours, and upon the backs of all of them are elaborately written poems. 303 × 226 mm.

In addition to the portraits are paintings illustrating various subjects, *e. g.*, the releasing of Joseph from the pit, a hunting scene (nos. 43 and 44), etc. At the end of the volume is a list of the paintings, elaborately written upon vellum.

PERSO-INDO-MONGOL MINIATURES. About 1810.

8vo, mounted in folio form, in three cases of blue levant morocco.

One hundred and seven miniatures of Persian, Indian, and Mongolian subjects beautifully painted within borders in the Mohammedan year 1225 (about 1810) and mounted upon cardboard.

Accompanying them are six pages of description in Persian, dividing them into six groups: — "Therefore his Majesty Shahinshah, whose court is like the sky, his highness as the heavens, and his manzil like the sun, who is the sum total of justice and conquest, the band of the book of benignity and the world-adorner, the irrigator of the evergreen rose-garden of Mohammedan religion, the gardener of the meadow of the everlasting nation and the ray of divine grace, Tipu Sultan, the warrior Padishah — may God make perpetual his country and kingdom! — collected the pictures of various women [the scattered pictures of his predecessor Sultans, the pictures of the Amirs that were scattered before, the scattered pictures of famous individuals, empresses, and the Amirs of the cities and country] and he ordered that they should be bound and banded." — Translated by Dr. Abraham Yohannan.

Most of the miniatures contain at the top descriptions in Persian. They include four portraits of Chand Bibi, princess of Ahmadnagār, hawking, Amir Taimūr Shāh (Tamerlane), the Persian hero Rustan hunting, "Her Excellency the Lady Mary and Jesus," "His Holiness Abraham," jugglers, athletes and Persian women acrobats forming a horse.

On one of the paintings of Shīrīn, wife of Khosrov, appears the name of the artist, Mirza Burhān Beg.

PORTRAITS OF PERSIAN KINGS. Early XIX Century.

Small folio, in a beautiful Persian binding of bronzed gilt painted outside and inside with flowers, and with figures of the Virgin and Child in the centre of both covers. In a blue morocco case.

A nineteenth century Persian manuscript of portraits of Persian kings, of various dynasties of Irān, legendary and historic, with extracts from Shāh Mohammed-al-Mashhedi and other sixteenth century poets delicately executed upon 30 folding leaves within illuminated borders on grounds of different colours, upon 14 of which are exquisitely painted miniature portraits of Persian heroes and princes.

This interesting manuscript was in the Bindings Exhibition of the Burlington Fine Arts Club.

ROMANTIC TALES. About 1800. (Hejira 1214).

Folio, in the original Persian circuit binding of dark brown morocco with border and central panels stamped in gold, doubled with light brown morocco with gold ornament in the centre. In an oriental silk wrapper.

A magnificent Persian manuscript of tales of adventure (325 × 215 mm.) written upon 188 leaves of bombycine paper within borders of gold and colours and illuminated with 60 large paintings, some of full-page size and some in two compartments. The text of the first two pages (folios 188 and 187) is written within ornamental gold lines. The first leaf (folio 188) is richly painted in colours. The subjects of the paintings include battle scenes (folios 5, 67, 88, and 160), court scenes (folios 6, 10), boating parties (folios 45 and 157), a sea fight (folio 48), garden scenes (folios 52, 98, 113, 135, 138, 148, 151, 175), a royal procession (folio 57), bathing scenes (folios 82 and 183), hunting-scenes (folios 127 and 179), and the killing of a giant (folio 131).

This manuscript formerly belonged to the King of Delhi.

SHAHALI, Sāhib of Delhi.

Bostān-ul-Mohaddithīn. [About 1770]. 8*vo*, *in a superb mosaic binding of Persian design in dark and lighter blue, green, citron, red, and ivory morocco delicately tooled in small ornaments, doubled with a mosaic pattern in panels of ivory, citron, and blue morocco with floral tools in gold and small red flowers, oriental red silk guards, gilt edges, by The Club Bindery; Léon Maillard, finisher.*

A beautiful Persian manuscript of Shahali's "Garden of Traditionaries" written within gold and coloured borders upon 131 leaves of bombycine paper. 221 × 147 mm.

The first two and the last two pages have rich borders of gold and colours and interlineations in gold.

Inserted are two modern water-colour drawings of flowers.

TASHRIH-UL-AḲWAM. 1825.

Folio, blue morocco, the arms of John, Earl of Clare, on both sides, gilt edges, by Charles Lewis. In a blue morocco case.

A Persian manuscript of an historical account of the different castes and occupations of Hindustan, beginning with Vishnu, written upon 418 leaves of fine bombycine paper within borders of gold and colours and illustrated by 122 delicately and beautifully painted full-page miniatures representing the castes and their occupations. 318 × 213 mm.

The subjects include musicians, archers, camel and elephant drivers, weapon-makers, goldsmiths, wine and fruit merchants, rug, pottery, garment, and toy makers, snake-charmers, trench-diggers, physicians, weavers, gardeners, tight-rope walkers, dancers, carpenters, bricklayers, wrestlers, fishers, hunters, brush and slipper makers, sailors, scribes, goat herds, bear-tamers, etc. Plate CXVIII is a brilliantly painted portrait of the King of Oude; CXVII is of Akbar the Great, and is surrounded by a rich border in gold and colours.

Executed in 1825 and presented to Sir John Malcolm (d. 1833), the historian of Persia and India. From the collection of Lord Clare.

YUSSUF AND ZULAIKHA. XVIII–XIX Century.

Small folio, in a Persian binding of red morocco stamped in ornaments forming panels and painted in gold and colours.

A beautiful Persian manuscript of the romance of Yussuf (Joseph) and Zulaikha written upon 176 leaves of bombycine paper, two columns to the page, within borders of gold and blue, at the end of the eighteenth or the beginning of the nineteenth century. 268 × 146 mm.

The preliminary pages are elaborately decorated and there are 43 brilliantly coloured miniatures.

ADDENDUM TO PART II

COLERIDGE, Samuel Taylor.

Osorio, a Tragedy. 1797. 4*to, half green levant morocco, gilt top, uncut edges, by Pratt.*

The original manuscript of "Remorse," written by Coleridge at Sheridan's request. It was sent to Drury Lane Theatre in October, 1797, but was not accepted, and remained there until the fire of 1809, when it was one of the few objects saved. Rewritten under the title "Remorse," the play ran for twenty nights.

The manuscript, which is not in Coleridge's handwriting, covers the rectos of 104 leaves of Holland paper ($9\frac{3}{16} \times 7\frac{1}{8}$ inches), between each two of which are one or more blank leaves for annotations and portions of the printed drama. There appears to be but one trace of the poet's revising pen, — on folio 51, where the word *superstitious* is marked through with ink, and *serious* substituted in an entirely different hand.

Probably no complete autograph manuscript of "Osorio" exists.

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